THE CAMPUS

Student newspaper of Middlebury College

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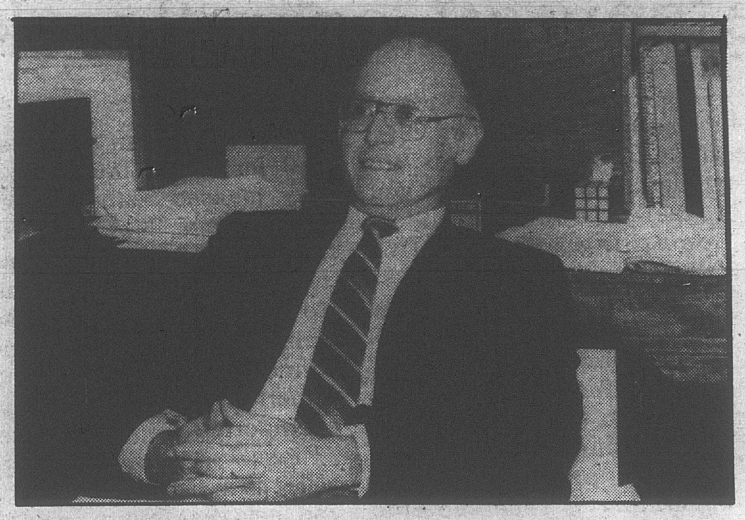

Bruce Peterson (right), professor of mathematics, will replace Nicholas Clifford as academic vice-president. (Photos by Lisa Emily Olsson)

Administrators change positions

By Shelagh Connor

A number of changes and appointments in the administration will become effective for the 1985-'86 school year. Nicholas Clifford, provost and academic vice president, will return to the history department as a full time professor on July 1, 1985.

Bruce Peterson, professor of mathematics and vice president for academic development and planning, will leave the latter position to take over for Clifford. John McCardel, associate professor of history, will become dean for academic development and planning, thus filling Peterson's present position.

Middlebury's administrative positions are filled in a way that is not typical of other colleges. In most cases these positions are filled by hiring new people from outside of the existing College community.

Said Clifford, "We do things differently at Middlebury. We have a tradition here of rotating people like this in and out of the faculty. I think

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Student Union Committee presents plans to Trustees

By Heather McConnell

Support for a student union building reached a critical point last Friday as members of the Student Union Committee, an ad hoc committee to Student Forum, came before the Undergraduate Life Committee of the Board of Trustees. The Student Union Committee outlined several reasons for building a union, and presented plans drawn up by Beatriz Esguerra, a senior studio art major, to show the trustees what a student union at Middlebury might look like.

Junior Mike Neff cited several reasons for building a center. First, there are no offices for some organizations on campus. Second, the organizations which do have rooms are spread out all over campus giving the campus no real "center." Third, Proctor Lounge is not capable of handling all the meetings and lectures the campus holds, including Student Forum. Munroe Lounge is not used in the winter because of energy conservation measures.

The fourth reason cited by Neff was that McCullough gym is not an adequate place to hold large scale parties. The dance department needs the facilities and this conflicts with parties planned. Also, for every party a tarp must be put down; this is inconvenient as well as difficult.

The Johnson Art Building is inadequate for student activities space, according to Neff, because it is needed for art exhibits. Using the dining halls is difficult for the food services because they have to reorganize their schedules as well as the tables.

Cook dining unit's facilities are also not what the students are after, said Neff. Besides being too small for large scale parties, it's removal from dining hall service has caused overcrowding and long lines at other dining halls, especially the SDU's.

The last reason given by Neff, the probability of the drinking age going to 21, is

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BSU calls for divestment

By Heather McConnell

The College's policy on divesting from companies which have interests in South Africa has been an issue for the past several years. On Friday, Jan. 18, the Black Student Union (BSU) expressed their concerns on this issue to the Undergraduate Life Committee of the Board of Trustees.

Seniors Kimberly Ardley, secretary of BSU, and Allicha Stanley, treasurer of BSU, began their presentation by stating that "The Black Student Union feels that the situation in South Africa is deplorable . . . The fact that the College has failed to abide by the investment policy in relationship to that country is inexcusable . . . We firmly believe that the College should not invest or support companies which have failed to comply with the Sullivan Principles *(The Sullivan Principles are listed on page 4. — Ed)* . . . Total divestment from all holdings in companies in South Africa is appropriate."

Ardley next asked the Committee to account for discrepancies between the College's official policy of divesting from companies that do not comply with the Sullivan Principles and the College's actual investment practices over the past few years. Ardley concluded by asking for a response from the Board of Trustees including a "policy, position, and statistical analysis."

The Board agreed on Saturday in their annual meeting not to change their policy. However, said Kathy Fallon, Chairman of the Undergraduate Life Committee, there may be some "changes in monitoring" the College's investments although we are not "changing our policy; it's on hold."

The College's endowment of about $105 million is invested by four management companies. The "changes in monitoring" mentioned by Fallon would mean closer scrutiny of the College's portfolio.

At one point in December there were five companies in which the College had holdings that had not signed the Sullivan Principles. The money invested in these companies by the College amounts to about a half million dollars. David Ginevan, vice-president for the administration and treasurer of the College, wrote all five companies on Dec. 26 asking them why they had not signed. As of last Monday he had received replies from two of the companies.

Both companies said that they comply with the Sullivan

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Improvements contribute to Snow Bowl success

By Chris Reed

Despite sparce snowfall this year, the Middlebury College Snow Bowl is having one of its best winters ever due to the combined benefits of newly installed snow making, a new chairlift, and a reduced $50 student season pass. The management of the Snow Bowl feels that these changes, the greatest amount since the winter of 1979-'80, will reverse a perceived downward trend at the area which began in the early 1980's.

According to Carl Torsnes, an employee at the Snow Bowl since 1970, snow making is the number one reason for the ski area's success thus far this season. This winter, like the past five or six has been plagued by a snow draught which has made it unfeasible for most Vermont ski areas to rely on natural snowfall alone. "Without snowmaking we would have operated only four days so far this season," said Peter Mackee, another Snow Bowl employee. The newly installed snowmaking system is complemented by a new lift, which Howard Kelton, director of the Snow Bowl, claims, "has doubled the capacity of the whole area."

In an effort to draw more students to the Snow Bowl — so that these improvements might be put to good use — the management lowered the student season pass price to $50 from $120 this season. Response to this price has been tremendous; more than 500 students, compared to 25 last year, have purchased season tickets. This represents more than $25.000 in advance income from student passes alone at the Bowl.

Most Middlebury students are excited about the changes. Polly Boswell, a senior and ski-school instructor at the Snow Bowl said, "we couldn't have the ski-school clinic here last year because there wasn't enough snow." She also said that she and her friends used to ski elsewhere, but because of the

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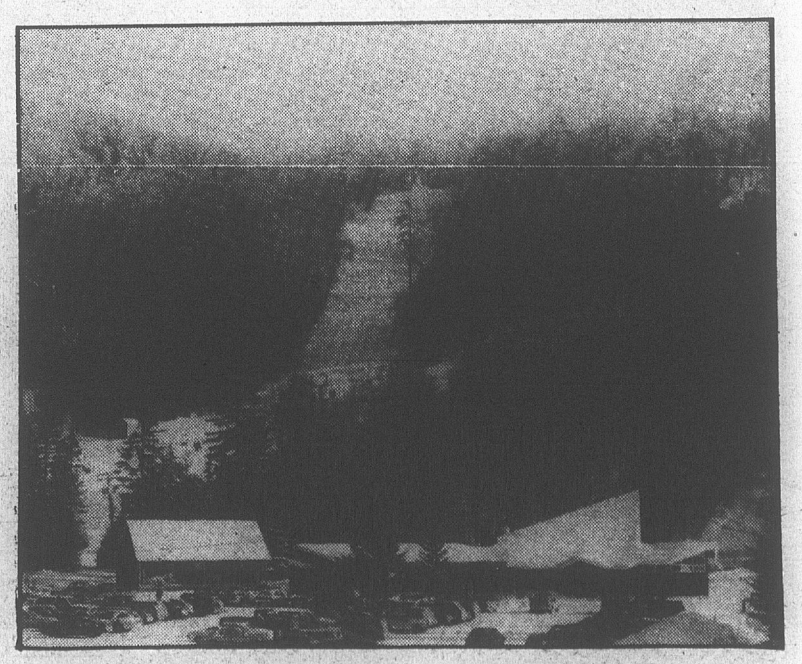

Favorable student response to Snow Bowl changes has led to a successful season thus far. (Photo by Mike Shain)

INSIDE

BREAKDANCING AT Middlebury? Sure. Karen Amirault of the class of '77 has come back to Middlebury during Winter term to teach a mini-course on the dance sensation that's sweepin' the nation.

Page 5

WOMEN'S HOOP HAS a record of 5-2 and is one of Middlebury's most successful winter teams. They take on Union College in Pepin Gymnasium on Tuesday.

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NEWS ROUNDUP

Prigo and Riess receive tenure; Cockrell seeks appeal

By Sandy Hunt

Last month, the Committee on Reappointment (COR) reviewed the cases of Robert Prigo, assistant professor of physics, Marc Riess, assistant professor of psychology, and Dale Cockrell, assistant professor of music. Prigo and Riess were granted tenure, while Cockrell, who was not offered reappiontment, has recently filed an appeal.

Prigo, who has been at Middlebury since 1980, admitted that although he was not overly anxious about his decision, "I'm glad it went the way it did." He agrees, as stated in the tenure policy, that tenure allows a faculty member more freedom in research. He has previously published articles on educational philosophy in teaching physics and useful classroom demonstrations, but now plans to "look further to the future" and work on a longer range project involving elementary school education. He commented, 'You don't have to publish as quickly; it's a more realistic situation."

With regard to the tenure procedures, Prigo feels the COR is "the hardest working bunch of people." With his tenure appointment, the physics department now has four out of five faculty members with tenure, which raises the question of how to consider the fifth member for reappointment. Prigo referred to the situation as "Catch 22," believing that although "tenure should be awarded on merits alone, there is a need for infusion of new blood."

Prigo is particularly interested in the field of physics education. He attended the University of California at Santa Barbara where he received an interdisciplinary PhD in Education-Physics. He remarked that he enjoys "teaching physics to liberal arts students because they are wide open for a different way of looking at the world." Middlebury offered him a change from California because of the "mountains, trout fishing, and attractive environment."

As a final comment, Prigo expressed his happiness for the support he received. "It is great to see colleagues and students come to bat for you. I feel I owe the college something for getting tenure."

The psychology department also has a high proportion of tenured faculty since Riess' reappointment raised the number to three out of four. Riess, who specializes in social-personality psychology, received his masters and PhD in psychology from the University of Florida. He has been at Middlebury since 1978.

In his research, Riess has been investigating the processes of social influence and applying them to help solve contemporary social problems. He has initiated a primary prevention program which aims to use self persuasion to convince junior high school students of the hazards of smoking. He claims, "The first victim of a propagandist is the propagandist himself," meaning that in attempting to persuade someone, you actually strengthen your own convictions.

Tenure was an important goal for Riess, thus he was very pleased with the decision. He said, "Now I have the time and freedom to ask deeper existential questions." However, he also expressed feelings of depression since "once you strive toward something and get it, there is a temporary void in your life."

Riess said he strongly believes in academic freedom and feels that tenure provides protection for that freedom. He admits that "some things need to be sacrificed for academic freedom."

On the topic of tenure, Riess said, "Everyone who gets tenure deserves it, but sometimes people who deserve it don't get it. It can be dehumanizing." He said he is satisfied with the process, though, and believes that a faulty decision would be caused by misinformation. He feels that the members of the COR "do a good job with the information they get." He agrees with Prigo that a professor should be evaluated on credentials, "not something external to his teaching and research."

Cockrell, who was denied tenure last month, has submitted an appeal which will be considered by the Appeals Committee. If the Committee finds reasonable grounds for the appeal, it can recommend a hearing, which will generate a final decision. If, on the other hand, the Committee feels the appeal lacks adequate foundation, the President will be advised to dismiss the appeal.

Cockrell said he was "surprised, shocked and pained," by the decision, but hopes that his case will be reconsidered. He was pleased with the "incredible support" he received from colleagues and students. Senior Carol Komornik commented, "I think he deserved tenure. He's one of the best professors I've ever had."

Cockrell, whose field is musicology-music history, has been at Middlebury since 1979. He received his PhD in Musicology from the University of Illinois and will soon have his work published in the Sociology of Music Series, a highly respected series.

GLITTER

January 26

Middlebury hosts conference on drinking age

By Heather McConnell

Much has been happening over the past few weeks concerning the bill to raise the drinking age. On Thursday, Jan.17, an informal gathering of administrators from 12 small New England colleges met at Middlebury to discuss the issue. The meeting, organized by "The 21 Committee," an ad hoc group made up of students and administrators of the College, set out to address some specific questions as well as provide a forum for open discussion.

In a letter to those schools attending, Karl Lindholm, associate dean of students, suggested such possible topics as the role of campus security; "the appearance of hypocrisy in discrepancies between policies and practice, (and) the inordinate pressure on fraternities . . . to provide social environments."

According to Lindholm, "most schools are struggling" with the issue. During the presentations given by each school, he found that even schools who only had to raise the age from 20 to 21 were having trouble.

Two radical ways of dealing with the problem seemed to emerge from the conference. One way is to ignore the problem totally and make it the "students' responsibility" as Dartmouth has done. The other way is to enforce stringent rules that ban alchohol at parties, as at Notre Dame, or that require separate space at parties for those 21 or older, as at Brown.

Lindholm, who accepts neither of these ways, said, "there must be a middle ground." Steven Rockefeller, dean of the College, supports Lindholm, explaining that students deserve "a certain amount of privacy," yet the College "can't look the other way."

Although there is a possibility of a grandfather clause in Vermont, at least one school in the state, the University of Vermont (UVM), is against the idea. According to Lindholm, UVM would rather get it over with.

However, Lindholm feels there are several reasons why a grandfather clause would help. First, the shift from downtown to "the Hill" would be easier if done gradually. Second, as compared to most colleges, Middlebury has a greater amount of underage students because of the large numbers of juniors who go abroad and February freshmen who replace students leaving mid-year.

These students, according to Lindholm, will be unlikely to stop drinking when the age is raised and thus it will be more difficult for a college like Middlebury to exert con-

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WINTER TERM LECTURE SERIES

Anthropologist and Director of Survival International speaks on Lewis Carroll

The British anthropologist Francis Huxley, director of Survival International, spoke to Middlebury students and faculty Tuesday, Jan. 15, in Upper Proctor Lounge on the "Numerology of Lewis Carroll With Special Reference to the Number 42."

Lewis Carroll is a pseudonym for the Reverend Charles Lutwidge Dodgson, whose most notable works include *Alice in Wonderland* and *Hunting of the Snark*. According to Huxley, "Lewis Carroll's favorite numbers throw an interesting light on the manner in which he lived his own life — a serious joke."

Huxley, who has been a longtime admirer of Carroll, focused his lecture on the numerical "games" which Carroll played in his books, some of which Huxley discovered on his own. As he wrote in *The Anthropology of Lewis Carroll*, the reason for the story-teller's discreteness is important to the understanding of his life. "You are always telling the truth about yourself by the way in which you hide it. This reflects Carroll's life."

Huxley's background includes his work as a psychotherapist with R.D. Laing, who developed important theories on schizophrenia. He has completed field work in Haiti and the Amazon and has made several studies on the anthropology of religion.

— Lori Greenberg

Nagele offers Freudian interpretations of perception and history

Rainer Nagele, professor of German at Johns Hopkins University, presented a lecture entitled, "Belatedness: History after Freud and Lacan" in Upper Proctor Lounge on Jan. 16. Nagele spoke of the "fundamental relationship between event and history; theory and fact."

Citing Freudian examples of the Wolfman and Moses, he said that in one's lifetime, according to Freud, "previous events assume new significance, marked (first) by a period of latency." For instance, a child may see some action which at first is an "impression, (but is) then seized or understood, and finally, grasped consciously." Dreams are one way for the unconscious to seize the impression.

While thinking is the unconscious, according to Nagele, thoughts are the conscious, which consists of "perceptions, sensual impressions and pain." It is through the "language function" that the conscious is communicated. Nagele compared individual communication to the study of history, which "embraces both the past and the process of its discovery." But the discovery of history is made through constant reconstruction of the past, not always with a flowing sense of continuity.

— Theresa O'Loughlin

Ronald Ewing discusses Canadian literature

On Thursday, Jan. 17, Ronald Ewing, professor of English at the University of Sherbrooke, Quebec, spoke about the literature of his country in a lecture entitled "What's Unique About Canadian Literature."

Ewing first pointed out the difficulty in identifying Canadian literature as different from American. "There is no Canadian language," said Ewing. "In spite of the McKenzie Brothers." Ewing went on to say, however, that there are both themes and characteristics of Canadian literature that make it unlike American literature.

Fear of the attraction to the United States is one common theme in Canadian literature, especially the French novels of Quebec, said Ewing. Especially around the turn of the century, the Quebecois felt the strong temptation to move to the United States. Some succombed to the temptation and have subsequently lost their native language and traditions. Therefore, many Canadian novels, such as *Maria Chapdelaine*, have "extolled the virtues of homesteading in the rural tradition."

Ewing reinforced the difference between American and Canadian literature by making some contrasts between the two. In Canadian writing, "the characters" dreams are to return to their native land," said Ewing. There is a sense of defeat, while American literature "chronicles the pursuit of the American dream" here in the United States. To Canadian writers, nature is viewed as a foe but to Americans it is considered the, "garden of plenty and the source of rejuvenation," Ewing stated.

Ewing mentioned that Canadian writers often communicate that "the following of political and judicial authority . . . can smother the individual," while in America, the individualism of the wild west is a common theme.

Sophomore Scott Meredith, a Canadian who is taking the winter term course Modern Canadian Fiction, attended the lecture. He called the talk "excellent" and said that the themes Ewing mentioned were consistent with those he's found this term. Meredith said that Ewing "seemed very knowledgeable about the aspects of Canadian culture that influence Canadian literature."

Lisa Papas, a sophomore from Toronto said she thought Ewing "hit the themes right on." She pointed out also that the contrasts with American themes were very helpful.

The feelings of many Canadian people and writers, Ewing thought were summed up in a quotation from former Prime Minister Pierre Trudeau. Addressing the United States, Trudeau once said "Living next to you is like sleeping next to an elephant. No matter how friendly and even tempered the beast . . . one is affected by every twitch and grunt."

— Jacob Brown

Francis Huxley lectures on anthropology and psychoanalysis

Francis Huxley, director of Survival International, an organization devoted to the protection of indigenous peoples around the world, presented a lecture called "Anthropology and Psychoanalysis." The talk took place in Dana Auditorium on Friday, Jan. 18.

Huxley began by speaking of the history of psychoanalysis and of anthropology using the examples of Sigmund Freud and Sir James George Frazier. Initially the two men seemed to contradict each other with their respective beliefs. Huxley described Frazier as one who believed that reason could overcome the unconscious mind, and that science, therefore, in Frazier's "evolutionary scheme" would become more accepted than religion.

Huxley then made a comparison between Freud and Darwin. He said that their thought was similar but "Darwin was a graduist and Freud a catastrophist." In other words Freud agreed with Darwin's generational passing of information, but he believed that one cannot control one's own subconscious thoughts, many of which are instilled by one's parents.

However, when Freud began to deal with the Oedipus Complex, He "turned to anthropology to affirm the Oedipus Complex," said Huxley. At that point, the two disciplines began to "stimulate each other and both cultural and personality studies went back to th Oedipus Complex," Huxley said.

Huxley summed up by saying, "Psychoanalysis and anthropology are complimentary. However, they contradict each other in theoretical practice." Psychoanalysis is the basis of the two "because its theory is to be at the bottom of anthropological theory."

David Napier, Dana Faculty Fellow in Anthropology, enjoyed Huxley's lecture. "It was enlightening and exceptionally well given. I think Mr. Huxley has been thinking about the material extensively," Napier said. "The manner of presentation was im- essive and the content of the speech challenging to the audience."

Fabio Gerelli Carasi, professor of Italian, admitted that the lecture was complex, but said "Overall he did justice to the treatment that anthropology receives from psychoanalysis. I thought it was excellent."

— Jacob Brown

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Clifford, Peterson, and McCardell exchange positions

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that that, plus the fact that administrators teach as well as administer, means that administrators remain very much a part of the faculty, and, after a certain amount of years, go back to being members of the faculty."

Clifford became academic vice president in 1979 and provost, an office which did not previously exist at Middlebury, in 1981. He also spent one term as acting president for Olin Robison.

"The Provost is supposed to stand in for the President when he's not around," said Clifford. "I've been Provost and vice president of academic affairs and it's very hard to draw a line between the two," he said. "I'm really supposed to be second in command to the President, so to speak," Clifford remarked.

Of his ending term, he said "I really look forward to going back into the teaching of history." He said of Peterson's appointment, "He's going to be terrific as provost, I think."

Clifford feels that McCardell, too, "will be absolutely terrific." He continued, "The worst thing about taking him will be hurting the history department to lose him."

Clifford has taught one class each semester he has been an administrator, as has Peterson. McCardell will also have to limit himself to teaching one course per semester while he is a dean.

"We all teach, and I think that's because we all want to," said Peterson. "Otherwise I think that you tend to lose track of what the place is all about."

Peterson went on to explain that the system at Middlebury works well because it "reduces a potential gap between the faculty and the administration."

"I will miss having Nick (Clifford) here," said Peterson. "I'll particularly miss having him here to bounce off of," he continued, explaining that complex administrative decisions are generally discussed by more than just one office.

However, Peterson looks forward to McCardell's becoming dean. "He wouldn't be over here if we were not all enthusiastic about having him here," he said.

McCardell is also positive about his three year administrative appointment, his only regrets involving the reduction of teaching. "It's going to be a rather severe reduction of teaching," he said. "That's necessary; it's a full time adinistrative appointment," he added.

According to McCardell, the role of any administration is "to clear obstacles out of the way between the faculty and students. Anyone who doesn't take pleasure in the success of others shouldn't be in the administration, I think."

McCardell expressed his enthusiasm toward the idea of working in the administration on the Capital drive. "The prospect of being in on the raising and the allocation is intriguing," he said.

On McCardell's office door is a clipping with some helpful hints on temporarily leaving the faculty to work in the administration: "...Get out before you forget how to teach. Before you forget how stimulating it is to get a fresh audience every four months. Before you forget how to get along on a nine-month salary...Before you forget that it is more fun to work with scholars than with dollars..."

La Demitasse

WINTER WARMERS

College Mixer — Kip Kahlua meets Buffy Schnappes over coffee of the day blanketed in whipped cream with a chocolate dusting.

Starr Trekker — Something to Kling-on your bones; peppermint schnappes, hot chocolate, whipped cream with chocolate shavings. Warp factor ten.

Wright Stuff — Cider fuel booster with a down to earth price; rum, hot cider, orange juice, cinnamon and clove.

Haut Château — Warmth for the body and soul with the accent on flavor; kahlua, hot chocolate, whipped cream and cinnamon.

CONTINENTAL CLASSICS

Caffe Borgia — Mocha and cointreau topped with whipped cream.

Café Québec — Coffee of the day, canadian whiskey, whipped cream with chocolate shavings.

Caffe Veneto — Cappuccino and cointreau.

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Student Union considered

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probably the one most cited by students. In a recent poll by Student Forum, 85 percent of students age 20 or under who responded said that Middlebury College needs a student center if the drinking age increases to 21. However, Neff stressed in his speech this is not the primary reason for building a student center.

After Neff had cited several reasons for building a student union, Esguerra presented the plans for a student center she is designing to complete her thesis. Esguerra, who studied architecture in New York last year, stressed that her plans were a part of the presentation only to give the trustees an idea of what a Middlebury student union might entail.

Some of the features of the plans were an "interior green space," a T.V.-movie center, a darkroom, a game room, a pottery-woodworking shop, a bar or coffeehouse and a faculty lounge. A student center, concluded Neff, would bring students and teachers together.

The Board of Trustees made no decisions on the project in their meeting last Saturday, but will consider it in their plans for appropriating the funds from the capital fund drive. Said Kathy Fallon, chairman of the Undergraduate Life Committee, "We're looking into what can be done; a lot will depend on the capital fund drive."

Steven Rockefeller, dean of the College, who was in attendance at the presentation said that he felt "the trustees were impressed. Many of them believe there are good reasons to build a student center somewhere on campus." The administration, according to Rockefeller, "is now talking very seriously about a student center."

When design and construction of a student union will begin, and even whether it will occur at all, is still up in the air. Rockefeller said that the trustees will discuss the matter further in March. Rockefeller cited five projects that are ahead of a student union on the college's table of needs: the new dorm, the College Street School renovations, a news arts building, and a computer center. How the student union building would fit into this list is still uncertain. "No firm decisions have been made," said Rockefeller.

Divestment

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Principles, but they asserted that it was their prerogative whether or not to sign. They felt it was unconstitutional for the College to ask them to sign such a statement because it was up to their stockholders to decide. Both companies also said that it was not their policy to sign such agreements. Another reason was that if they signed one statement, their offices would be overrun with requests to sign other statements.

At this point, says Ginevan, the College has no way of monitoring these companies. It's impossible to watch over companies in South Africa from an office in Vermont, he said.

Snow Bowl

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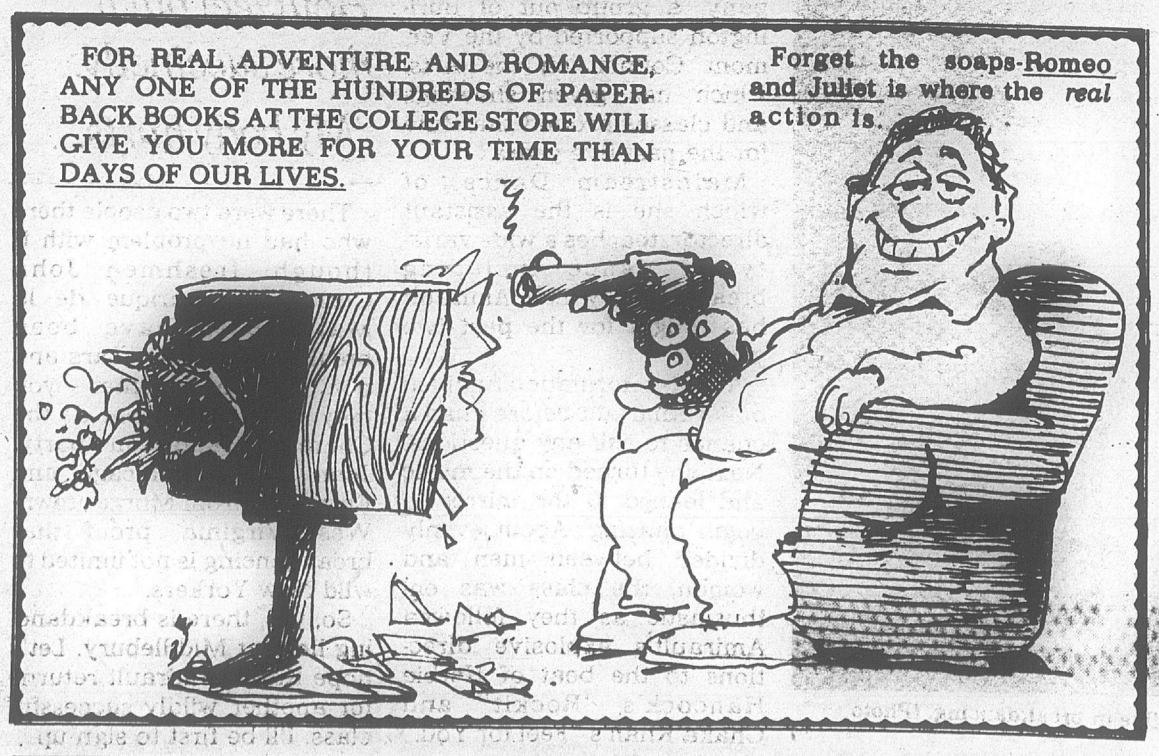
recent improvements, "We are all psyched — we're going to come down here all the time." Freshman Gordon Titchell has a pass to Sugarbush North, but also bought one to the Snow Bowl because, according to Titchell, "For the cost of the pass and its being college owned, the Snow Bowl is excellent."

The changes in the Snow Bowl are in accordance with the types of changes most Vermont ski areas are undergoing, but the Bowl has special qualities that set it apart from any other ski area in the state. The management is particularly proud of its library, which is open to the all visitors and consists entirely of donations, its food service, which it claims to be one of its most inexpensive among the ski areas, and the ski-patrol and ski school staff, both consisting almost entirely of Middlebury College students.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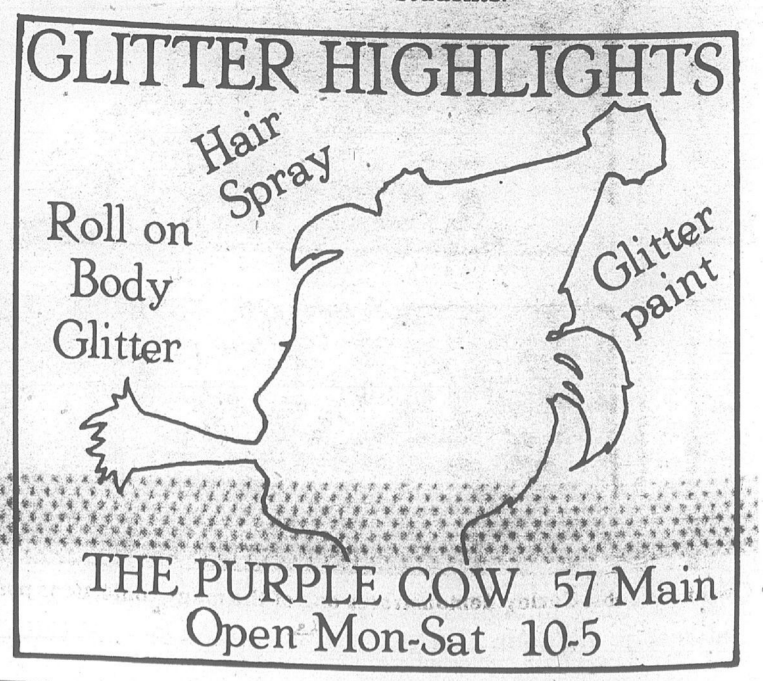
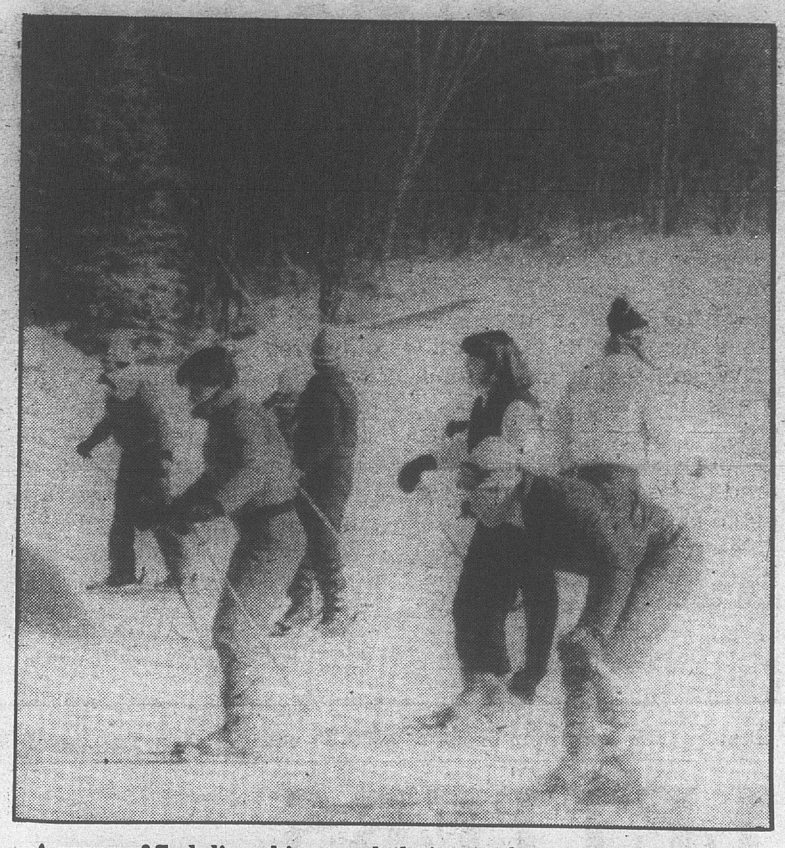


To ski...



A group of fledgling skiers work their way down a treacherous run at the Middlebury Collge Snow Bowl. (Photo by Mike Shain)

By Antoinette van Zelm

As a Middlebury freshman experiencing severe anxiety due to the deluge of work that comes with the end of a college semester, I received these words of encouragement from seasoned members of the College community: "Just hang on until Winter term!" This promise of relief from the academic stress was difficult to accept as exams and deadlines for final papers approached at a dizzying speed. Then, the assuring words of upperclassmen were substantiated by a Student Activities announcement which arrived in our mailboxes toward the end of the semester.

Students were offered the opportunity "to enjoy Middlebury without all the academic pressure" by learning new diversions, such as knitting, bridge, and breakdancing. "Don't despair! Winter term is not too far off!" the communication exclaimed. Winter term began to appear as an oasis on the distant horizon. But suddenly, this illusion was shattered when it came to my attention that "true" enjoyment of this supposed haven had a prerequisite: the ability to ski. *Is* there more to Winter term than Sugarbush and the Snow Bowl?

During the busy days at the end of the Fall semester, Winter term lay in the future as a time of quiet respite. Now that it is actually here, though, most of us find ourselves as busy as ever, but with one variation — more time is spent doing that which is enjoyable. Okay, okay, both skiing and learning to ski definitely fit into this category. If you're lucky, you can even place the course you're taking under the heading "Fun Things About Winter Term." Don't forget to include cheering on the Panthers. And reading a book other than one which has been assigned (trashy novels!), something unheard of during a normal term!

They say time is money, and many students have used their increased number of non-class hours to build up their savings — only to deplete them by partying every night (i.e., the Rosebud on a Sunday night?!) instead of just a few nights each week. In fact, the month of January is a hectic social time as new couples form and old relationships strengthen due to the cold winter nights and more free time. In addition, Winter term provides a great opportunity to entertain friends from other colleges, who soon see why our school is sometimes called Club Midd. During January, one is actually able to seriously consider attending the films, lectures, and special events listed in "This Week at Middlebury."

From skating or playing hockey at Rockefeller Center North to lifting weights at the field house, there are numerous opportunities to exercise the body. Not that brains are going unchallenged — nary a night passes without a heated Trivial Pursuit competition taking place somewhere on campus.

Writing skills are practiced as those letters you'd promised your friends before heading north in September are finally being done. And the rooms to which we arrived in September are actually visible again, three months of accumulated dust finally scraped away. Many of us have become reacquainted with our roommates as well as our rooms.

Though Winter term provides the opportunity for some such out of the ordinary occurrences, it also lends itself to the enjoyment of some of the basic necessities of life — pigging out and sleeping in particular. And though skiers may include their favorite pastime in such a list of the requirements for existence, there really is more to Middlebury in January than skiing.

... or not to ski?

By Marybeth Costello

Ah, skiing. To be outside in the fresh mountain air flying over the snow, and sometimes (for us beginners) right off the slope and into the woods! Having had this experience myself on quite a few occasions, I decided it was time to learn how to ski down a mountain rather than roll down one. So off I went to the Snow Bowl for my first lesson.

Having gone skiing once two years ago, I decided to test out my ability before my lesson (I wanted to know if I could ditch my 135's for those Lang 180's I had picked out). Getting on the lift was no problem, but getting off was another story. Ski tips up, poles ready, I stood up off the chair and immediately found myself in a heap at the bottom of the ramp! Slightly embarrassed, yet laughing hysterically, I put myself back together and went to attack my next problem — getting back down the mountain in one piece.

My roommate left me with the brief instruction, "Just turn," and with this in mind I began to descend . . . very slowly. After a few very wide turns I began to get the hang of it and started to pick up a little speed. No sooner had I gotten my confidence back when I hit a patch of ice and once again became a snow ball. A little flustered, but still determined, I put my skis back on and finally made it to the bottom of the slope, just in time to start my lesson.

Back onto the lift I went and this time I skied off without a scene. Back down the mountain I went with a little more speed and a little more control. After an hour of this I began to feel there was hope — at least now I could hold my own on the bunny slope. I did decide, however, to save the Langs for next week.

Breakdancing puts a new twist on Winter term

By Kim Wallace

Breakdancing at Middlebury? That was the question that floated through my mind as I trudged to McCullough to see the Winter term mini-course in action. I wasn't just pleasantly surprised to see that breakdancing could be here at Middlebury; I was so excited that I wanted to join the class right there.

'I didn't know breakdancing would be so hard'

A great deal of this excitement, which I shared with the whole class, was due to the instructor. Karen Amirault was a dance major here at Middlebury and graduated Class of '77. Now she is artistic director for The Jazz Company, a group out of Burlington supported by the Vermont Council on the Arts, which has given showings and classes around the state for the past five years.

Mainstream Dance, of which she is the assistant director, teaches a wide variety of dance including breakdance, which Amirault has taught for the past two years.

All this information tumbled out of Amirault before I had a chance to ask any questions. Next she turned on the music and leaped to the mirror to begin dancing. About evenly divided between men and women, the class was enthusiastic as they followed Amirault's explosive directions to the beat of Herbie Hancock's "Rockit" and Chaka Khan's "Feel for You."

Breakdancing's mix of calisthenics, aerobics, and modern dance is exhausting, especially for those new to the form. "I didn't know breakdancing would be so hard," said sophomore Ann Howland after class. Sophomore Stephanie Houtzeel put it more succinctly: "My body hurts." Though the class energy level dropped steadily through the one and a half hours of movement, Amirault kept them moving with some finer points on backspins, uprock (the way to move to floor work), and swipes, which are a sort of half cartwheel with a twist. Moonwalking was also part of the evening's work, but was de-emphasized in favor of a handstand which I really can't describe.

Sophomore Houtzeel put it more succinctly: 'My body hurts.'

There were two people there who had no problem with it though: freshmen John Curley and Enrique de la Mata. Both have been breakin' for a few years and now perform together — you may have seen them at the Chateau Halloween party. John is from Chicago and Enrique is from Morgantown, West Virginia, proof that breakdancing is not limited to wild New Yorkers.

So, yes, there is breakdancing here at Middlebury. Let's hope Karen Amirault returns for another wildly successful class. I'll be first to sign up.

Freshman John Curley demonstrates one of the many contortions possible in breakdancing. (Photo by Lisa Emily Olsson)

THE CAMPUS

A student union

Last Friday afternoon a group of students made a presentation to the Undergraduate Life Comittee of the Board of Trustees. The presentation concerned the possibility of a student union building for Middlebury College. The students made a well-reasoned appeal to the committee and gave a glimpse of what Middlebury's student union might look like.

The Campus likes the idea of a student union building for a number of reasons, the least of which is the inevitability of Vermont's drinking age going to 21.

A student union would provide space for everything from student organization offices to large all-campus concerts and parties. It would have room for the rehearsal and performance of student drama and dance productions. Just as importantly, the student union would be a meeting place, a place to keep up with what's going on at Middlebury.

A small, residential liberal arts college in the sticks of Vermont must offer its students a great deal more than first rate teaching if it is going to justify a 13 thousand dollar price tag. The commitment that Middlebury makes to its students begins with quality academic instruction, but it doesn't end there. It also includes the students' athletic, social, and extracuricular education. The student union would be an environment in which students could expand their non-academic education.

The College has been getting by with its scattered activities space, but if Middlebury is to remain competitive among the nation's most prestigious liberal arts colleges, getting by won't be enough. A student union would be a firm commitment to the other side of a Middlebury education.

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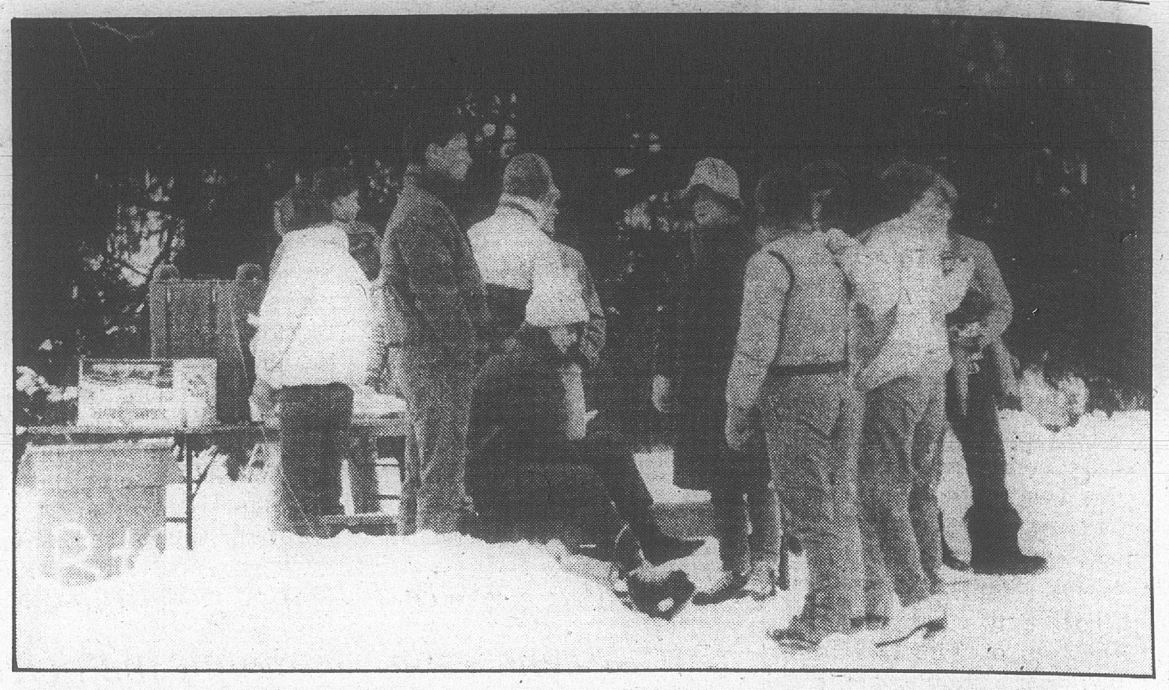
LETTERS POLICY

The Middlebury Campus welcomes reader's comments. Letters must be limited to 250 words and submitted by Monday at 4 P.M. to appear in Friday's issue. Letters must be signed by the author and include a return address and telephone number. Pseudonyms will not be published. All letters are subject to editing for clarity and length. Address letters: To the Editor, **The Middlebury Campus,** Drawer 30, Middlebury College, Middlebury, VT, 05753.



Skaters take a warmup break at MCAB's skating party Tuesday. (Photo by Lisa Emily Olsson)

LETTERS

Minnie and Moskowitz is a comedy worth seeing

To the Editor:

I wanted to call the attention of your readers to a film screening which they might otherwise overlook or not hear about. The film is John Cassavetes' *Minnie and Moskowitz* which is being shown this Sunday, Jan. 27, at 7:30 P.M. in Dana Auditorium. This uproarious comedy is one of the funniest, and also most moving and affecting films of the last twenty years, and was made by the man who is probably America's greatest living dramatist and filmmaker. The movie is a cult and underground favorite, but it is one that a lot of people have never heard about, which is why I wanted to drop this note to **The Campus**. I'd urge anyone interested in contemporary film and drama, or anyone interested in having an unusually touching comic experience, to attend. And if anyone is interested in reading a brief critical appraisal of the film after seeing it, I might mention that I have a too short and superficial essay about it in a volume of *Magill's Survey of Cinema*, which is in the film reference collection of the library. Happy Viewing!

Raymond Carney
Professor of English

New DKE chapter applauds Frank Kelley

To the Editor:

As many people know by now, there have been many attempts to reactivate the Alpha Alph chapter of Delta Kappa Epsilon and, finally, pending ratification of our constitution, DKE will be back on campus. Throughout the many complicated meetings with alumni and administration alike, one person stood out as the voice of reason and understanding: Frank Kelley. Middlebury is indeed lucky to have such a man who can orchestrate the numerous facets involved in such negotiations. Although the decisions reached are far from ideal from the view of a dedicated Deke, the fact that a decision has been reached at all is a tribute to Mr. Kelley's adminstrative finesse. In a time when many students claim the administration is inaccessible and unresponsive, Frank Kelley is a reason to believe otherwise.

John Woolley

Express views on the drinking age

To the Editor:

Your college community should be aware of pending legislation designed to raise Vermont's legal drinking age from 18 to 21. The bill, H.6, is currently pending before the House General and Military Affairs Committee, and a public hearing has been scheduled for Tuesday, February 12, at 7 P.M. at the State House in Montpelier.

I would urge students, faculty, and interested individuals to attend this public hearing and voice their concerns on this issue. Many college aged students should be concerned about the ramifications of this proposed legislation. Under Vermont law, any person reaching the age of 18 is considered an adult and, as such, is deemed to possess all the rights amd privileges of adulthood. One of these rights includes the purchase, possession, and consumption of alcoholic beverages.

Any person unable to attend this public hearing but wishing to voice their view may do so by writing a letter to the undersigned, and it will be passed on to the Committee during our deliberations. I urge all college aged students to make your views known on this issue.

Rep. Robert Harris
Vice Chairman
Committee on General and Military Affairs
State House
Montpelier, VT 05602

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OPINIONS

Life in the USSR: You have to play the game

TENLEY ADAMS

"Glory to the Communist Party of the Soviet Union!"

"Lift High the Banner of Proletarian Internationalism!"

"Glory to the Soviet People, Builders of Communism!"

"Lenin is with Us!"

"Forward Toward the Victory of Communism!"

For many of us Americans, one week of being bombarded by slogans such as these was enough to render their official purpose essentially useless. For the majority of Soviet citizens, not surprisingly, the omnipresence of political propaganda that infiltrates virtually every sphere of social, cultural, and private life in the Soviet Union eventually serves the purpose of an ironic sort of "immunization." For seeing these subtle (!) reminders day after day and year after year is hardly equivalent to incorporating their messages into one's philosophical or ideological persuasion. In fact, bombardment of this kind stimulates an immediate (and very human) reaction against the propagandist doctrines and "instruction." After living and studying in Moscow for one semester last year, it finally dawned on me why so many journalists, writers, and scholars today assert the prevalence of an ideological vacuum in the Soviet Union – at least, as far as the majority of citizens are concerned.

It is the unrelenting pressure to conform to the limitless rules and regulations (not to mention observance of the most stifling of social decorum) combined with this barrage of political propaganda that breeds and even aggravates, such indifference. The impropriety of whistling or (for women) crossing one's legs in public, of cheering at hockey games, gymnastics competitions and other sports events, of speaking while standing in line to see Lenin's embalmed body – these are only a few of the "unofficial" prohibitions to which almost every Soviet submits. Officially, sitting on public (and therefore, any) grass in urban areas, eating on subways, being out past eleven at night (without "good reason"), speaking without raising one's hand in elementary school – all such regulations are strictly adhered to, despite an innate disinclination towards such practices.

Unfortunately for officialdom, the demand for such conformity only intensifies the passion for almost anything (literature, art, theatre, music, hobbies, etc.) not recognized by the authorities- a passion so characteristic, so inspiring, of the Russian people.

Externally, of course, most people have little choice but to conform. I found this "double nature" common of most Soviets (i.e. discrepancy between what one says and what one thinks) both peculiar and fascinating. As one Russian expressed, "It's a game of course, but you must play it." Thus, for Soviets, the only possible escape, of survival, in this haven of artistic censorship, economic inefficiency , and political non-freedom, is by means of silent, passive resistance. It is for this reason that the propaganda slogans listed above serve no real practical purpose. For, looming ominously above the architectural wonders that adorn the capital, these slogans are intended to instill Soviet patriotism, pride, and confidence. Daily existence, however, blatantly contradicts the ideological "paradise" promised to the Soviet people for almost 70 years: universal material comfort, political freedom, recognition of all Soviet nationalities, religious expression, etc. Thus, those slogans which proclaim evidence of such freedoms serve only to stimulate realization of the gigantic rupture which distinguishes official rhetoric form the dismal conditions of Communist society.

Thus, for Soviets, the only possible escape in this haven of artistic censorship, economic inefficiency, and political non-freedom, is by means of silent, passive resistance.

Communist Party membership, increasing all the time, is no longer indicative of one's affinity with the ideological tenets which the Party propounds. On the contrary. The majority of young people who join the Party today are skeptics, mocking officialdom at every opportunity and using Party membership as a means of access to many benefits not available to ordinary citizens. Small wonder. The discrepancy between official claims of high quality goods and the shortages and shabbiness which plague the economy, make widespread hypocrisy and cynicism almost a foregone conclusion.

The waning of ideological fervor is counteracted by the vigor with which Soviets pursue their private interests and ambitions (as much as possible given the many restrictions). The curiosity which my Russian friends exhibited concerning my life and habits in the U.S. was one obvious manifestation of the thirst for knowledge of the outside world which almost all citizens crave. The mere fact that many Russians were willing to form relationships with American students (Soviet law prohibits citizens from interacting with foreigners) was an indication of their latent disregard for legality. Being invited to a Russian home for dinner was thus one of the highest compliments you could receive.

For trust is one quality Russians do not come by easily. Twenty-five years of Stalinist repression, arbitrary imprisonment, and executions could not but instill in many Soviet citizens such profound, ineradicable suspicion. Nevertheless, Soviets are more than hospitable when it comes to entertaining, and the evenings I spent with Russian friends were always replete with comic parodies and witticisms – of which they are fonder than any other people I have encountered.

Also during those evenings, I was always struck by the gleam of fascination which radiated from the eyes of my friends as I responded to a virtual inundation of questions and comments pertaining to American life. Fashions, musical trends, educational structures, youth, travel – their curiosity seem insatiable.

Literary publications were of special interest, the paucity of "good" literature in the USSR being a deplorable reality by any reckoning. Even classics such as Bulgakov's "Master and Marguerita", Pasternak's "Doctor Zhivagho", Zamyatin's "We", and many many others are no longer available--unless, that is, one is willing to deal on the black market, a flourishing "second economy" that provides Soviet citizens with virtually every type of valuable item, from books, tapes, and stereo equipment, to theatre tickets, manual laborers, and automobiles.

But as I tried to satisfy my hosts' curiosity by answering their interminable questions, I could not extinguish a peculiar burning sense within my soul – a sense of guilt (even though I knew well, as I know now, that such guilt was unfounded and unnecessary); of sadness – for the realization of the unalterable fate of these wonderful people, at least, for many years to come; and, most of all, of appreciation for those rights, opportunities, and values which form the backbone of this great and democratic nation. Granted, America is not a perfect country. Few would make so inadvertant a claim. But America is a country that respects and adheres to the most sacred of all human values: individualism, justice, and human freedom.

The brilliant Lebanese poet Kahlil Gibran once expressed his appreciation for these values when he wrote so poignantly:

"Life without freedom is like a body without a spirit. And freedom without thought is like a spirit confounded. Life,

continued on page 8

Pacifism is an abstraction

WISMAR STRALSUND

When examining societal behavior, one must occasionally step back and redefine the ethical base upon which one makes judgements. In the case of international affairs, this entails, in part, answering the following questions: Is pacifism a rationally coherent view? Should we defend our own country? Is there any such thing as a just war and to what extent is our political consent represented in the conduct of such wars.

The true pacifist's argument runs something like this:"Do not adopt any form of violence towards others." I think pacifists would agree that there will always be those who, in the words of Hobbes, want to lord it above others. Hobbes argues that you either have some means of restraining those peoples' desires or you must allow people to constantly increase their own power in order to protect themselves against the envisioned incursions of those who wish to lord it above you.

By providing a means to prevent people from forcing their interests on others, everyone's interest is preserved. People are rid of the constant debilitating fear of incursion from others, and the person who is being restrained is benefitted as he will eventually not be able to get away with his actions and suffer as a result.

If you adopt a pacifist point of view, you deny the enforceability of morals in society and you will have to return to a state of nature where violence is the norm. The pacifistic argument is made from the luxury of a non-violent society which makes allowance for the use of violence on your behalf as a means to maintaining the prevailing condition of non-violence.

If government didn't exist, you would have to commit violence in order to protect your life against the action of thers. In society, government does this on your behalf in a way in which non-violent mores are induced.

Another form of pacifism is the view that war is ineffective. In short, violence will breed more violence and we should not contribute to that process. We can regard nations as individual sovereign entities in the community of nations. These nations have demands and desires of each other, and when these demands and desires infringe upon another nation's sovereignty, then international law is there to adjudicate. The transgressions

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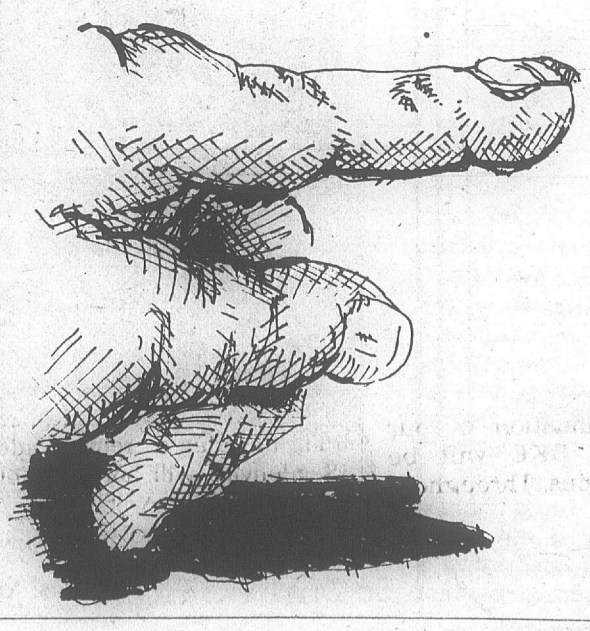
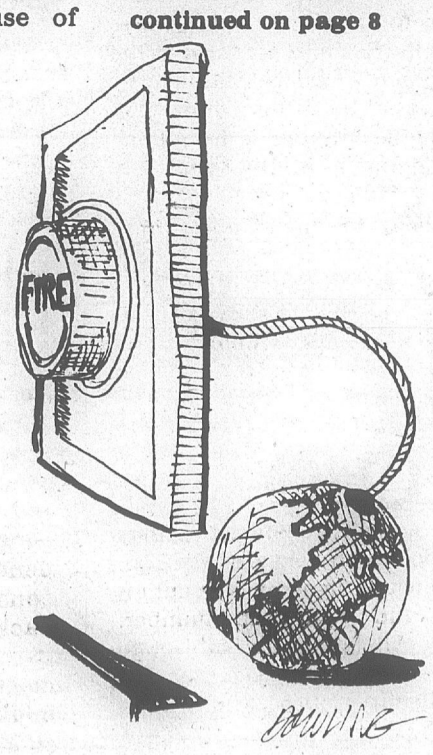




Peace remains elusive

continued from page 7

of one nation are held up before the entire world and diplomatic embarrassment results. These are the two ways in which a nation can seek justice in the international community.

Unfortunately there is no power of coercion which can back up the dictum of international law or the decision of the U.N., and, as a result, nations can tolerate diplomatic embarrassment and pay no attention to international law without fear of any form of judicial reprisal. As a result of this fact, nations can and do go to war to illegally gain something without fear of judiciary reprisal. As there is no power of ultimate coercion to uphold the dictum of international law, wars are possible just as violence is possible in the state of nature.

Thus, what defines the just war? According to Putrill, we are justified in warfare if we go to help someone who has been attacked, if war has been declared, if the war is purely defensive, if the war has a reasonable chance of success, if war is the only option or if no immoral acts will be committed in the war.But how do we know who the aggressor was when coming to the defence of a nation which has been "attacked"? Is there not an equivocation in saying that war must be declared? What he is saying is that war is alright and justified if we have said that it is alright and justified. But defense can be twisted — Libya may annex Chad and then say that it is fighting a war in defense of its territory.

In war, people fight for nations which are in a "state of nature" towards each other. In such fighting, there is no supreme and enforceable international moral code which applies to the nations. How can you justify a war when there are no fixed standards by which to judge? If nations enter into warfare, then justice no longer comes into question, as there is no justice in a state of war between nations.

Therefore, one cannot ask whether the actions of our nation towards other nations are just, as what justice there is in the international community is only enforced by the power of public opinion and therefore really is not justice at all. The questions people ask themselves with respect to war should be: Does the public support it? Is there any immediate necessity to put the lives of one's citizens at risk? Does everyone understand and support the situation which has made war or military intervention necessary? Because ultimately what shapes people's views about the justness of a war are these things in addition to an unreal projection of their local concepts of justice to the situation of war. And in a democracy it is the people who ultimately can withold the funding, vote out of office and thus end the war.

Freedom in the USSR

continued from page 7

Freedom, and Thought are three entities in one eternal self, which neither vanish nor pass away."

Let those of us who might tend to take our freedom — indeed, our way of life — for granted, listen and reflect on these words of wisdom — their meaning, their truth, and, most of all, their eternality.

The subway vigilante fought back

RALPH P.J. BROWN

In his attempt to rid New York City of four would-be criminals, Bernard Goetz made one mistake; he didn't kill his targets. Actually, that would be four mistakes if you counted each lucky youth that Goetz fired upon. Nonetheless, Goetz has sent out a message to the criminal element of New York City: there are some people who will not be intimidated and victimized out of their city.

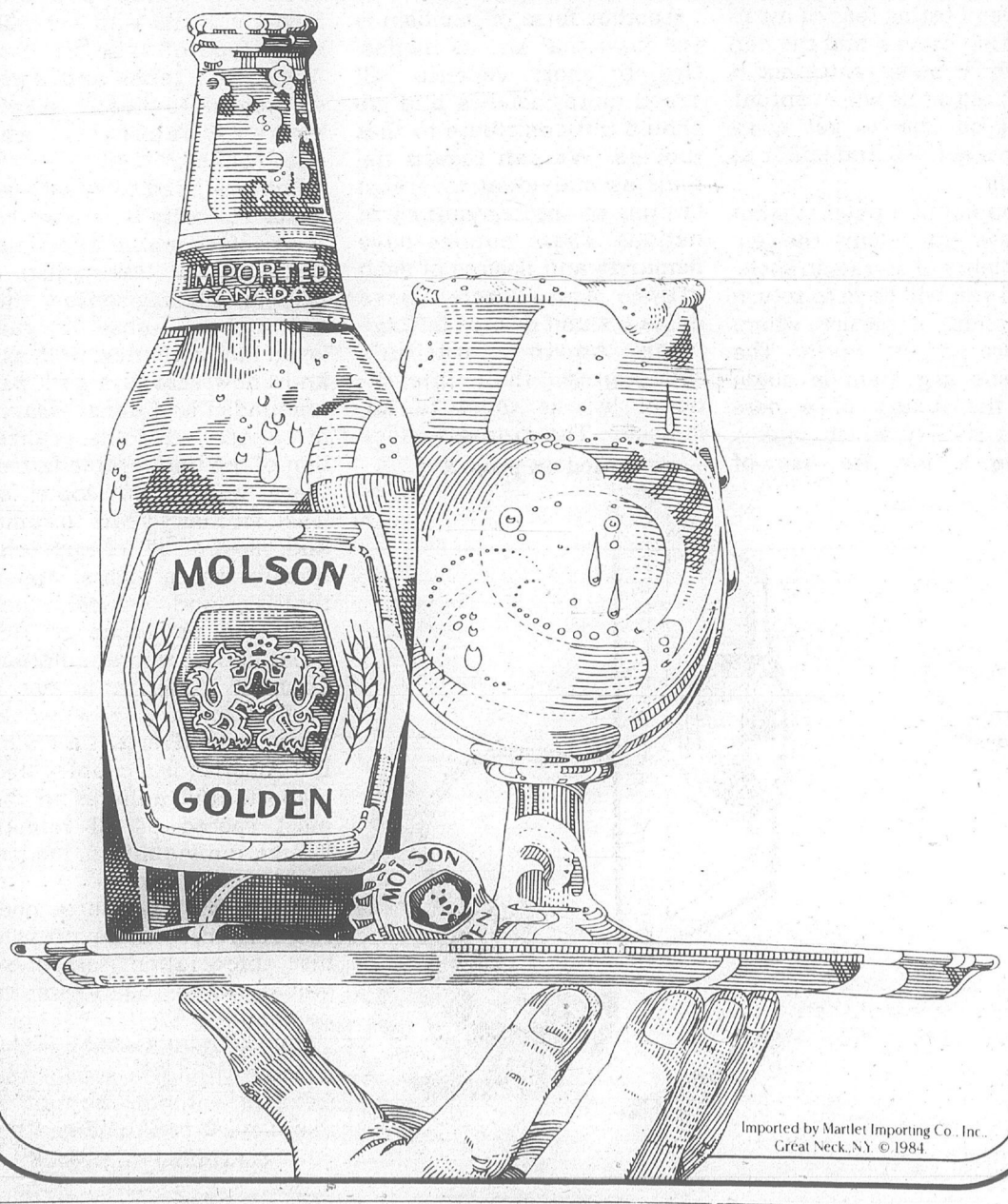
Goetz's "message" may seem tragic and inexcusable to most, but for many New Yorkers who can't afford to live in the fashionable sections of the city and feel unsafe riding the wretched N.Y.C. subway system or walking the streets at night, the shooting perhaps will cause an all-too-short decrease in crime or will keep a few punks from taking up a career of theft and assault. Nothing else seems to deter the criminal element in the city.

Of course, most New Yorkers have learned to live with the danger or have become so accustomed to the element that it doesn't bother them until the next time they're mugged. Most stay away from the subways at night or know where not to be at certain times. Consider having to stay away from downtown Middlebury at night because you might be harmed. That's part of your world that has been taken away from you. Some people would accept it and stay away, some would risk the danger and possibly be vicitimized, and some would fight it. In his warped manner, Bernard Goetz fought.

Nonetheless, and dismissing my opening "shock" remarks, Bernard Goetz was wrong. Put him away. Throw away the key. Do what you want with him, but don't attack those who find something positive with Mr. Goetz's actions. For those New Yorkers who have bitterly accepted the crime and the loss of part of their world and cannot fight back in any manner, the shooting was something they could cheer. At times, it doesn't matter whether the good guys were correct or "good" even; it's just enough sometimes that the bad guys lose.

Most of my friends have one or two personal horror stories about New York. Those who don't can read the "Times", the "Daily News" or the "Post" and read about the "element". Yes, hire more police officers. Yes, make the judges put the criminals away. But don't take away our celebration when our side wins one, even if it is a "cheap" victory.

Molson Makes It Golden



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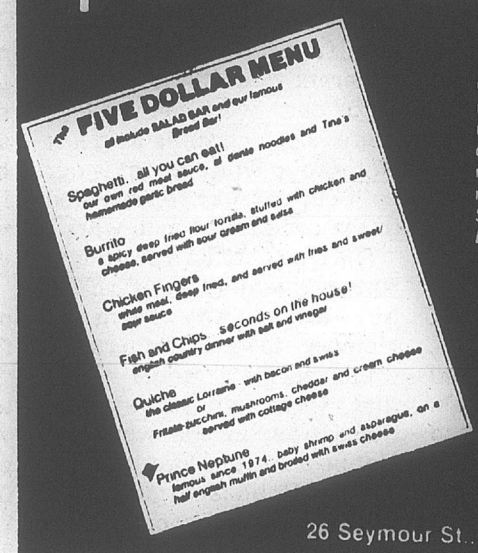
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ARTS

Yerma opens tonight in Wright Theatre

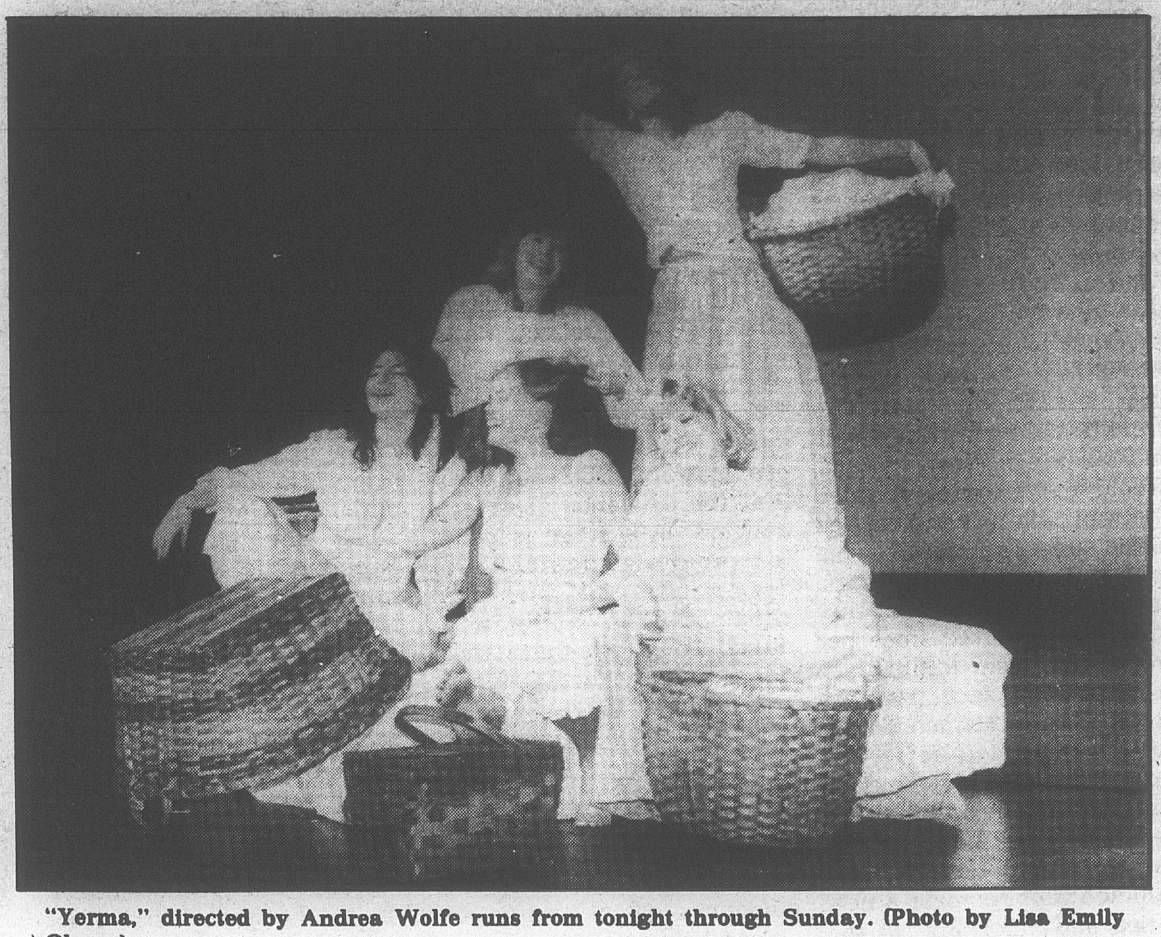
By Andy Moulton

On Jan. 25-27, "Yerma" will be presented in Wright Theater. The play, written by Federico Garcia Lopez, and directed by Andrea Wolfe, stars Catherine Keating as Yerma, and includes Peter Downey and Heather Frazier in the cast.

The turbulent play deals with the emotions of a woman married to a man who does not want any children. The work focuses on the woman's desire for the emotional side of marriage, contrasted by her husband's desire for the practical and tangible side. The play is set in Spanish peasant society, which serves to highlight her frustration. She is bound by the wishes of her husband, so is forced to decide between her sense of honor, her culture, her husband, and her own desires.

The show will feature the choreography of Adam Battlestein and the music of Hiro Kanagawa. The dance and the music were added into the show and are quite fresh and entertaining. The choreography is a combination of the color of Spanish peasant culture and the harsh emotional turmoil that Yerma is feeling. All of the music in the production was adapted from Lorca's poetry and put to music written by Kanagawa. The music is a brilliant addition to the show, and well worth experiencing by itself. It contrasts the stage action, which is passionate and powerful, with delicacy and innocence. The play also features singers who bring out the subtlety of Lorca's poetry and capture the delicacy of Kanagawa's music.

The stage action, supported by a strong cast, combines with the music and choreography to give the show a solid base from which to explore the many sides of Yerma's character. Because of the complexity of the characters and emotions, Wolfe is able to explore a variety of media, giving her production a surreal, almost avant-garde quality, which highlights the realistic sides of the production. There is a distinct contrast between the physical image and the spoken word in the production. The spoken word is rather realistic, while the surreal physical action takes us into the dream world of frustration and desire. "Yerma" is the weaving of these two worlds.

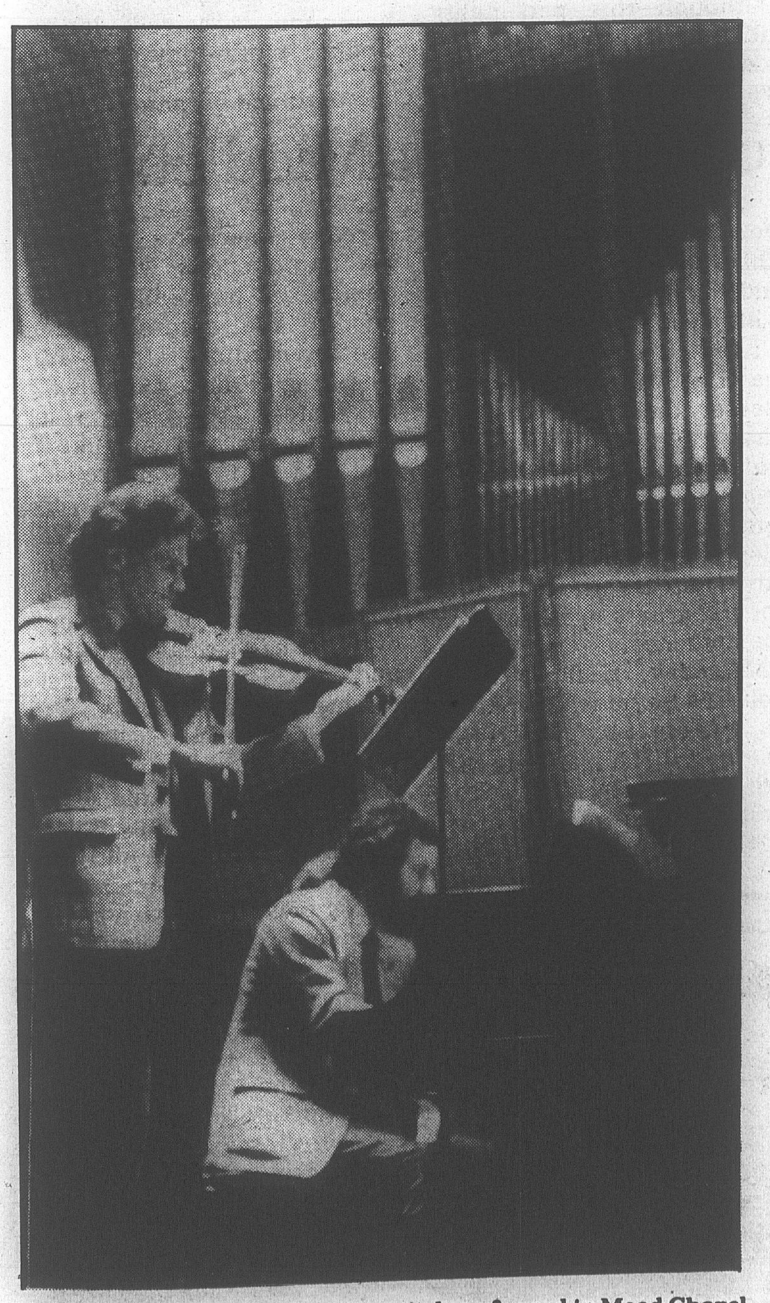


"Yerma," directed by Andrea Wolfe runs from tonight through Sunday. (Photo by Lisa Emily Olsson)

"Yerma" is an ambitious production, not only from the acting-directing side, but also from the sides of music and dance. It is obvious that a lot of time and effort has gone into the production, and the general feeling of the cast members is positive. "Yerma" should be seen because of the complexity of the play, the power of the subject matter, and the beauty of the dancing and the music. The strength of the production is in the skillful interrelationship of all these elements.

Tickets are on sale at Wright Theater Box-Office. 388-3711, ext. 5608.

Violinist and pianist give a polished performance



Gary Kosloski and Robert Mayerovitch performed in Mead Chapel last Sunday. (Photo by Michelle Marie Millin)

By Chuck Wilcox

Last Thursday's Artscope Series performance in Johnson which featured violinist Gary Kosloski and pianist Robert Mayerovitch was a worthy performance that suffered from poor attendance. The fine music of Mozart, Brahms, Szymanowski, and Bartok was heard by less than 40 people.

The first piece, the Sonata in B-flat for Violin and Piano by W.A. Mozart, demonstrated right away the elegance and polish of Kosloski's and Mayerovitch's playing. Written in 1784, the piece adheres to a mature symphonic style and balance, complete with a slavic introduction. The musical interpretation calls for a clear sense of contrasts as well as clarity of execution in both instruments.

Certainly violinist Kosloski's execution of phrases is impeccable. His bow technique, faced with challenges such as spiccato ("bouncing" bow) and long lyrical passages, is of a professional quality in the Mozart sonata. In terms of clarity his technique is perfect; one senses that every note has been polished with long hours of practice. We expected more contrast than was given, however, especially in the forte passages which seemed somehow weak and little differentiated from the softer material.

Much consideration has been given by Mayerovitch to his piano part. Where the piano is required to dominate with a theme it does so boldly; where it must be subordinate to the violin melody it provides a smooth accompaniment. Mayerovitch's well-mastered classical technique was quite in evidence, being hampered only by the fact that the piano used for the recital is very loud and tends to "boom" excessively in the lower range.

Elegance ia the key word for the performance of Brahms' Sonata No. 2 in A Major. This work reflects even more of a relaxed, genial quality than was Brahms' wont; it dates from Brahms sojourn at Lake Thun in Switzerland at a relaxed time in Brahms' life. Nonetheless it does have some symphonic moments, and this balance between lyricism and grandesse was a challenge to the duo. Kosloski's warm vibrante tone and liberal use of bow added the right sentimentality to the piece; and the beautiful build and swell of the piano, especially in the andante movement, was a credit to Mayerovitch. What seemed to be missing in the piece was, again, a lively contrast betweeen Brahms' boisterous exuberance and warm sentimentality, and among various modes of articulation such as syncopation, marcato (separated) notes, and flaming lyricism.

Perhaps nothing could have been more dramatic at this point than the pair's sudden move into the twentieth century. With Szymanowski's La Fontaine d'Arethuse, based on Greek legend, the musicians ceased operating on classical, formatic ideas of elegance and became vehicles of sheer sound-painting. The liquid quicksilver-like piano trills with pedal blended with Kosloski's dramatic and incredibly versatile use of high, airy flute notes, trills, tremolo, and fuzzy "sul ponticello" sound (in which the violin produces a unique tone by drawing the bow across the strings where they meet the bridge).

As the program notes for this recital indicate, Bartok's Sonata No. 1 "pushes the listener into the deep end" of 20th century music. Assailing the listener with harsh dissonances, sharp contrasts, jagged melodic fragments and every special effect of which the violinist is capable, the work is extraordinatily difficult. This was Kosloski's showpiece; their fireworks left the audience emotionally drained. Interestingly enough, the Sonata is not characteristic of the folk idioms of Bartok's more popular works; it is a more "impressionistic piece".

That the Artscope Series features musicians of such caliber is a credit to its organizers, and it is a fact which everyone interested in the arts at Middlebury College should remember.

Spoke the Hub dances on in spite of injury

By Sara Dowd

In a series of performances presented over the weekend of Jan. 19-20, Middlebury alumna Elise Long and her New York based dance company Spoke the Hub Dancing showed their ingeniuty. The troupe demonstrated its daring and inventiveness Saturday morning at McCoullough Gym, Saturday evening at Wright Theater, and at an improvisation workshop in Middlebury's Municipal Building on Sunday morning.

Spoke the Hub Dancing launched its visit at 9 A.M. Saturday with what it termed "Breakfast Dances." In the same fashion as the Breakfast Dances they conduct weekly in Prospect Park, Brooklyn, the troupe paraded about in pajamas and carried coffee cups. The creative concept of dancing in the morning is an ongoing activity that Long has nurtured since her graduation from Middlebury in 1977. The fact that the breakfast dances incorporate continually different movements and ideas has required that Long and the company (Rosie Lee, David Capps, and Jonathon Randall) adapt or recreate a new dance each morning. In the mornings, all accompany one another in awakening and facing the new day in what must habitually prove to be a surprise.

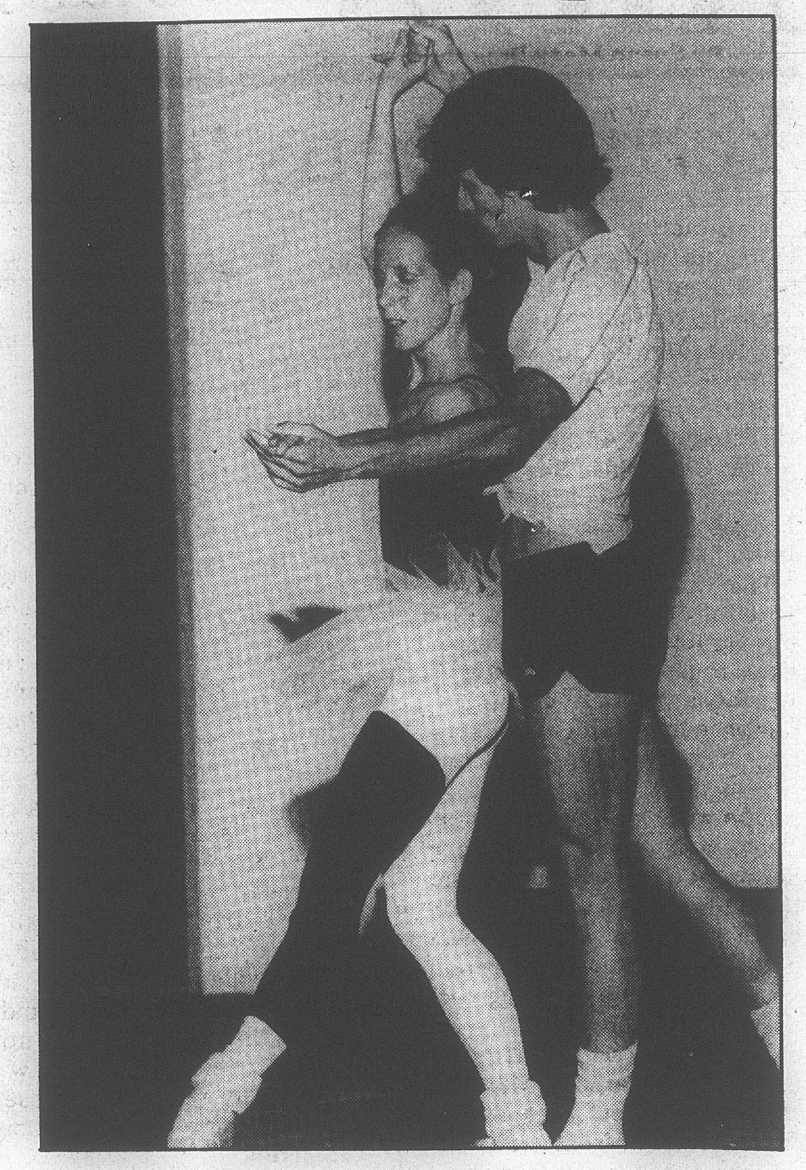
On Saturday, however, the troupe was faced with one of its more unfortunate surprises. In a clashing of bodies, Long injured her knee and was restricted in her mobility for the duration of the stay. Because the troupe operates under improvisational conditions, the unexpected elimination of Long was not extremely detrimental. The Breakfast Dances continued, the casting of the evening performance was reformulated and Long's absence was smoothly compensated for by altering trio pieces to duets and generally making use of those resources available. Appropriately, reinforcements for the alumni weekend series of dances came in the form of alumnus Patty Wilson and a handful of Middlebury students. Because the show went on without the full participation of Spoke's leader and because her handicap only necessitated the elimination of two out of seven pieces, it seeemed that an examination of the source of Spoke's stamina and incentive was more appropriate than a conventional review.

Trained in Cunningham, Graham, and Joffrey Ballet techniques and at Middlebury College and New York University, Long's dance is fostered by improvisation. She supposes that the existence of several dancers on a stage is cause for acknowledgement of dramatical and theatrical capabilities in addition to dance. Long feels that dance, dancers, and choreographers sometimes forget to investigate the relationship of dancers to one another. The ideas of those involved and the shapes and forms conjured up do not really get to grow or develop within the guidelines of a routine or prescribed pattern.

By creating pieces according to how the dancers interact, the audience is entertained and the company fulfills its need for dancing in relationship to one another. The expressive nature of such form does cause curiosity on the part of the audience. But that element of intrigue is something the company highly values; it is a motivating force.

In setting themselves on a stage — not necessarily within the confines of a space — the troupe claims to find itself discovering some interconnectedness. Responding to one another as such does not effect dance in preconceived or generously accepted manners, but it is what Spoke the Hub Dancing maintains is an avenue of the roadmap of Dance. The fluid motion that one might identify as dance, does not, in Spoke's opinion, account for emotion or personal meaning. Dance in the "unalterabley patterned" sense does not allow for much individual or group comment. One can only lend so much character and personality that way. By experimenting with reactions, extracting powerful responses in order to compose a dance and improvising, however, Spoke the Hub Dancing gets to unleash and expose a part of itself. That which the company members have thought or felt is synthesized with physical movement in what is finally a celebration of human experience. Capturing a randomly initiated series of interactions in a routine only constitutes the formality of performance. Hence it was that Long's knee injury only demanded some adaptation . . . even re-creation of the planned performance.

In the Spoke production at Wright Theater "Kozak," "Wish You Were Here," "Lifeline III," "Cushing Swivels," and "The Breakfast Dance Forged With Butterflies" were all carried off apparently without hitches. Only in talking with Long after the Saturday evening performance could one determine that in "Breakfast Dance Forged With Butterflies" she had danced a different role prior to her injury. What was technically a different piece previously was reworked to include Long in a less mobile role. Without Spoke's awareness of one another on stage and without their theory of related movement and thought, the evening Breakfast Dance piece would probably have been forfeited, sacrificed as unperformable. The absence of someone to fill Long's shoes precisely and the inclination of someone else to dance that role differently led logically, for Spoke, to alteration.



"Spoke the Hub Dancing," a group from New York, brought two performers and a workshop to Middlebury.

Although this personality and improvisation-oriented mode of dance is very effective, it is not one of the most accepted definitions of dance. As attractive as the Spoke discipline sounds, their method is considered more dramatic than ballet or jazz dancing, for example. Long qualified the distinction between Spoke's practices and ballet or jazz when she affirmed that it was all a matter of how one perceived dance. Spoke's philosophy is simply

continued on page 12

Jon Gailmor concert warms Middlebury

By Anne Klinck

The cold of Vermont seems to be inescapable these days. But last Wednesday night Mead Chapel opened its doors to an enchanting and heart-warming experience; an evening with Jon Gailmor. This talented musician has become quite a legend in Vermont, especially in Middlebury. The combination of his clean giutar playing and flowing vocals run the gamut from toe-tapping jazzy pieces like "Making the Best of a Bad Situation" to tear jerkers like "Streets of London."

Gailmor's repertoire includes old favorites like "Ripple" by the Grateful Dead and "Teach Your Children" by Crosby, Stills and Nash, both flavored with a little Gailmor spice.

The classic original material was the real crowd pleaser, though. Anyone who has ever experienced a Gailmor concert will surely recall the titles "Dirt," "Just Kidding," "Jumbo the Elephant," and "White Collar," all of which require shouts, grunts or hisses from the audience.

Musically, Gailmor is as polished as he is personable; as enthralling as he is energetic. His performances are marked by consistently first rate tunes, often mixed with humorous or self-revealing anecdotes. Through his introductions we get a glimpse of Jon Gailmor the pacifist, the naturalist, the sentimentalist. Upon introducing "Edifice Complex," he states, "Anybody who overdevelops land can't like it and be a real person," reflecting the feelings of many Vermonters.

Gailmor's most recent concert in Mead Chapel was a perfect example of his tendency to be self-revealing to his audience. Perhaps the most mesmerizing piece was an untitled work about his father, who died when Gailmor was 22. The last line of this song, "If I learned all he taught me, only living will tell," had the audience blinking back tears.

After playing an extra twenty minutes, he was persuaded to do three encores — "I'm Gonna Tell," a humorous children's song; "Scottsman," a slightly less than clean tune which he had not intended to play in a "church," and another classic, "Rooty Toot Toot for the Moon." After the concert, the crowd funneled into the chilly Vermont night, a little happier and a little warmer than when they arrived.

Winter Term class rediscovers childhood

By Susan Mary Broadbent

One Winter Term course this year is teaching students how to act like children again. It is being taught by Katherine Sanderson, with special workshops by Richard Moss, both from the Dance Gallery of Northampton, Mass.

The course, Creative Art and Dance for Children, is unique in its approach, combining experience and performance in classes with fourth graders from Mary Hogan Elementary School. Students have been learning dance and drawing techniques that are aimed at the expression of emotions. Sanderson and Moss promote a *gestalt* approach in which students attempt to understand by doing. Primarily, the class will be working on dance routines to be incorporated in a performance for the fourth graders on the last Tuesday of Winter Term. Last week, however, Richard Moss was on campus to share his drawing techniques with the class.

Moss, a painter and sculptor, came to Middlebury to conduct a three day workshop from Jan. 13-15. Moss takes an experiential approach that is based upon intuition and emotion. He explained the reasoning behind the approach by pointing out a quality that all humans share. "I don't think people back then were any less intelligent, they just had different things to think about. Everyone shares emotions."

To get students accustomed to this technique Moss began the workshop by having the students draw a series of sketches from a model (Katherine Sanderson) in thirty second spans. The images were drawn on top of each other, filling the paper with sweeping black lines. As the sketches began to merge, Moss urged the class to smudge old lines and emphasize the critical ones with bold dark strokes. The drawings must be done quickly, explained Moss, "so that there is not enough time to think. The energy is kept at a high level."

The objective of the workshop was to capture the movement of the model, as well as the emotion she conveyed. As the drawings began to take shape, Moss emphasized the effects of varying the shading of the lines. "You should see the quality of dark and light just spilling out of the charcoal." Technical skills can be a big help in this part of the process, admitted Moss, "but you'll see a wide range of talent here, and all the drawings express an emotion."

The second half of the workshop was spent sketching a single pose, still using the same broad strokes, but eventually working in the detail, and color. "Colors take the drawings in radically different directions," said Moss. Indeed the pictures looked completely different when finished, and the colors emphasized the moods expressed by the students. These drawings will be displayed in the Crest Room in a set of exhibits done under Moss's instruction.

Tom Funk is not taking the Winter Term course, but he participated in the workshop, and was particularily impressed by Moss's approach. "He's different than a lot of teachers that I've had," said Funk. "He doesn't take a coloring book approach, or demand realistic sketches."

Moss has been teaching with this method for several years and has spent a good part of that time working with elementary children in England. Because the technique is based on emotional drawing, Moss leads his classes in the same manner for all age groups. The drawings on display in the Crest Room before Jan. 13 were done by British fourth graders from Lakenheath, England, a 16th century fishing village. Although it took the children a long time before they could open up with their emotions, the drawings closely resembled those by the Fourth graders from Mary Hogan.

Sanderson, a dancer and a choreographer, incorporates the same principles in the approach to dance. Students in the Winter Term course have been working on dance routines to be used in a final performance for the children, and like the drawing exercises, the dance movements are based on emotional experiences.

Sanderson creates a situation or image for the dancers and draws emotion from them through movement. Sophomore Stephanie Houtzeel, a student in the winter term course, explained the dancing as "imagery based movements... Katherine will have you work toward an image by making you think of how you would feel in a certain circumstance." Houtzeel added that she likes the course because "it is not like your basic ballet class," and that working with the Fourth graders added a new dimension to performing.

On Tuesday, Jan. 15, the elementary school children joined the class for the third workshop. Sanderson explained to the group that "anything you can feel, you can find a way to show on the outside. It's wonderful to be able to share these feelings."

Katherine Sanderson leads fourth graders in a dance exercise. (Photo by SusanMary Broadbent)

She then took the group through a series of dance improvisations including a walk through the zoo, kites soaring through the sky, and a confrontation with Godzilla.

Louise Cadwell '72, who is auditing the course, pointed out Sanderson's special talents: "She is really able to get on the same level with the kids; she gets them involved, excited. The second thing is that she is good at bringing the children through a wide range of emotions and showing them how to express themselves."

The adults who joined the workshop and the students in the course enjoyed themselves just as much as (if not more than) the nine-year olds. By the end of the session, the dancers were rid of their inhibitions and completely absorbed by the prospect of overpowering Jabba-the-Hut. Sanderson had clearly succeeded in making the entourage feel happiness, fear, anxiety and a great deal of joy. The audience was left laughing and gave the dancers a round of applause. Senior Daxing Zhang watched the workshop and was impressed by what Sanderson had accomplished. "She is trying to take these kids away from computers, and to help them express themselves. It's very important to start that early. I wish I had that myself."

The workshops led by Moss and Sanderson have given students a refreshing approach to dance and drawing, as well as an increased awareness of the process behind a work of art. "By going through an event, one develops a greater understanding of it," added Moss. But you have to learn to get in touch with your emotions first. Perhaps we should all try to act a bit more like children. Why should they have all the fun?

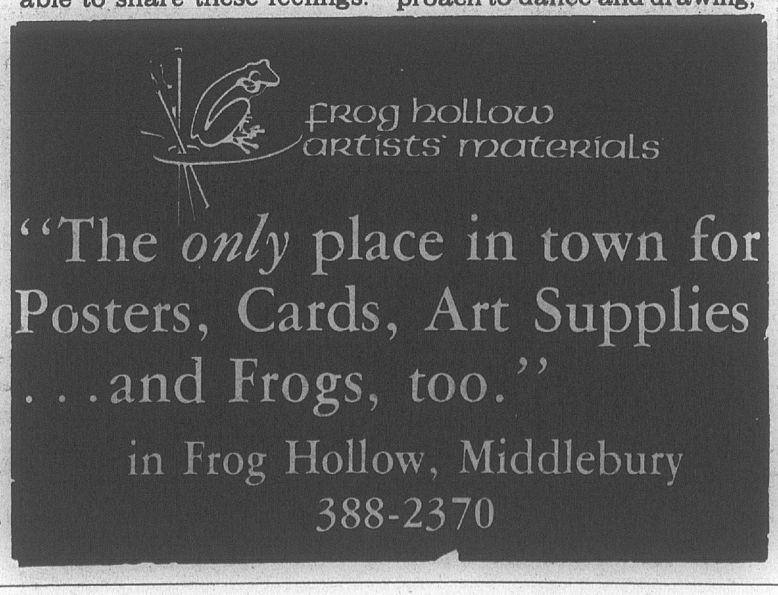
King Ubu Cancelled

By Chris Daniels

The Winter term production of "King Ubu" has been cancelled due to an illness in the cast. The play, written by Alfred Jarry in 1896, was to be directed by Marc Estrin, who has worked previously with Bread and Puppet Theater. "Ubu" was to feature a cast of eleven.

When Paul Shoup, '84, who was to play the lead of Pere Ubu, contracted mononucleosis over Christmas vacation, the possibility of a production looked doubtful. Undaunted, the cast continued to rehearse without Shoup in the hopes he might be able to join them later. But after the first week of Winter term, Shoup was too ill to recover in time and his part too big to replace, so the production was officially cancelled. The information concerning "Ubu's" opening had already been submitted to This Week at Middlebury and it was too late to recall the advertisement.

According to freshman Dana Cormier, the cast was "very disappointed." They decided to redirect their energies rather than bemoan their misfortune. All of the remaining cast members elected to direct a scene of their choice and act in scenes where their talents were required. Estrin visits and advises the actors and directors as they rehearse. Although their scenes will not be performed for the public, the cast is satisfied with the experience.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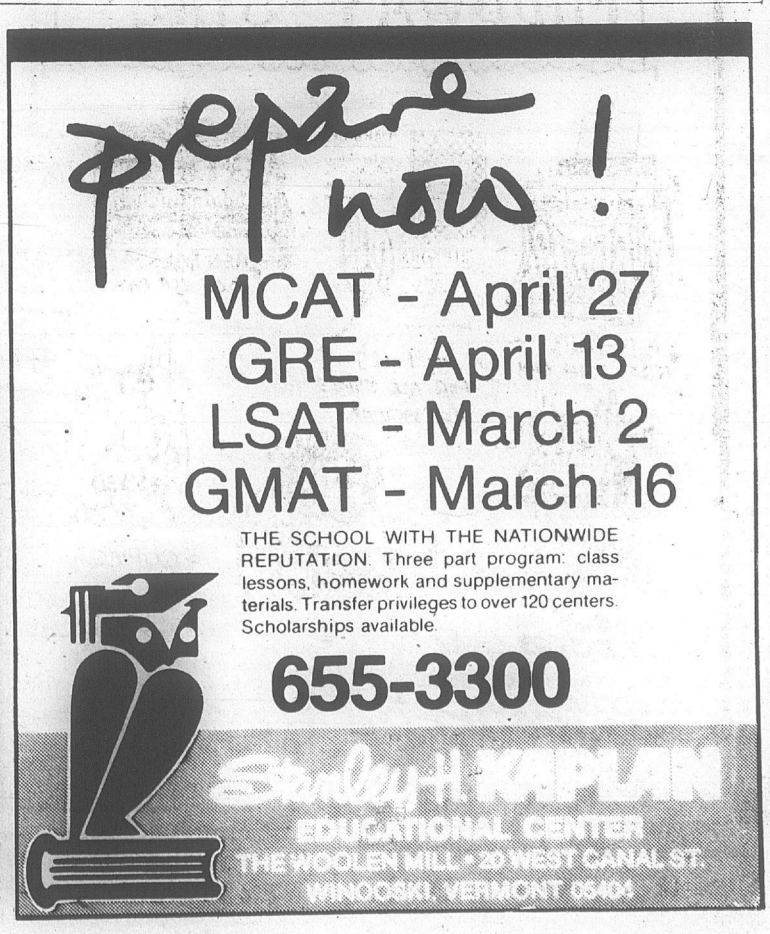
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Napier discusses art and religion of Bali

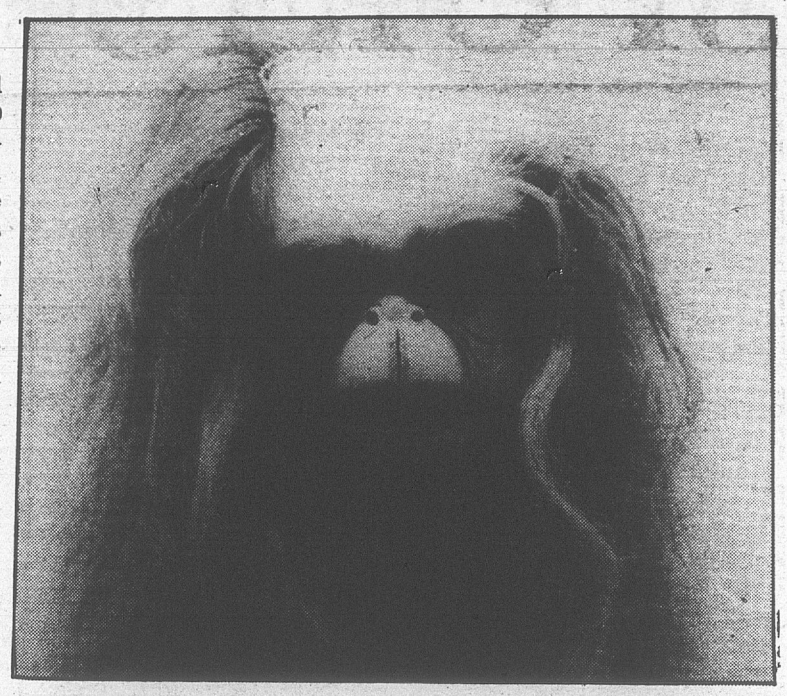
These masks from Bali wll be on display in the Upper Gallery at Johnson during Winter term. (Photos by Michelle Marie Millin)

By J.F.

Imagine an island one third the size of Vermont, 5,500 square kilometers, that contains 20 thousand temples. This ratio equals one temple per 50 people, or 40 temples for Middlebury College. This is all part of Bali, explained Professor David Napier. Not to be excluded are the multitude of shrines which each individual family owns. Each temple is inscribed with intricate artwork stemming from a complex religious, social, political and artistic tradition. The artwork lies in harmony with the natural beauty of this island paradise.

Napier gave his first public address at Middlebury since he became a full time professor as the Dana Faculty Fellow of Art and Anthropology. John Hunisak, chairman of the Art Department, explained in introducing Napier that the subject of his talk, "Art and Religion in Bali: An Anthropological View" was a particularly fitting first lecture in view of the interdisciplinary role and capabilities of Napier.

Napier spoke of the complex tradition and heritage which surrounds the artwork of Bali. Yet there is no word for art in Balinese. He focused on the Hindu heritage which came to Bali via its neighbor to the west, Java. Napier further touched on the iconographic details, particularly in the temples and masks, which show a link between the artwork and Hindu beliefs. Examples of ceremonial masks from Bali as well as other recent Balinese artwork are on display in the Upper Gallery at Johnson through Winter Term.



One might wonder at the influence of modern practices upon these centuries old traditions and beliefs. Napier, who has recently returned from study in Bali, explained the Balinese character of adaptability which allows beliefs and artwork to retain a particular unique Balinese feeling while selecting from new ideas and practices only what is useful to them. He is certain that this uniqueness will not be lost without a fight.

The complexity of Balinese art and religion was reflected in the detail of the talk; notably the range of artwork, full of innovation and tradition which continues today. Napier stated the difficulty for an outsider to understand the complexities and entwinements which constitute the culture and artwork. He, however, seems to have aquired and perceived detailed knowlege of this unique southeast Asian area. His talk reflected this knowledge.

Dancers

continued from page 10

not to physically conform. Rather, they promote the exploration of one's physical capacity in conjunction with the collective thoughts of those performing. For Spoke the Hub Dancing improvisation is the most effective way to capture the fusion of thought and movement. Where others find solace with ballet, jazz or musical comedy, Spoke the Hub delights in appreciating movement and thought with one another.

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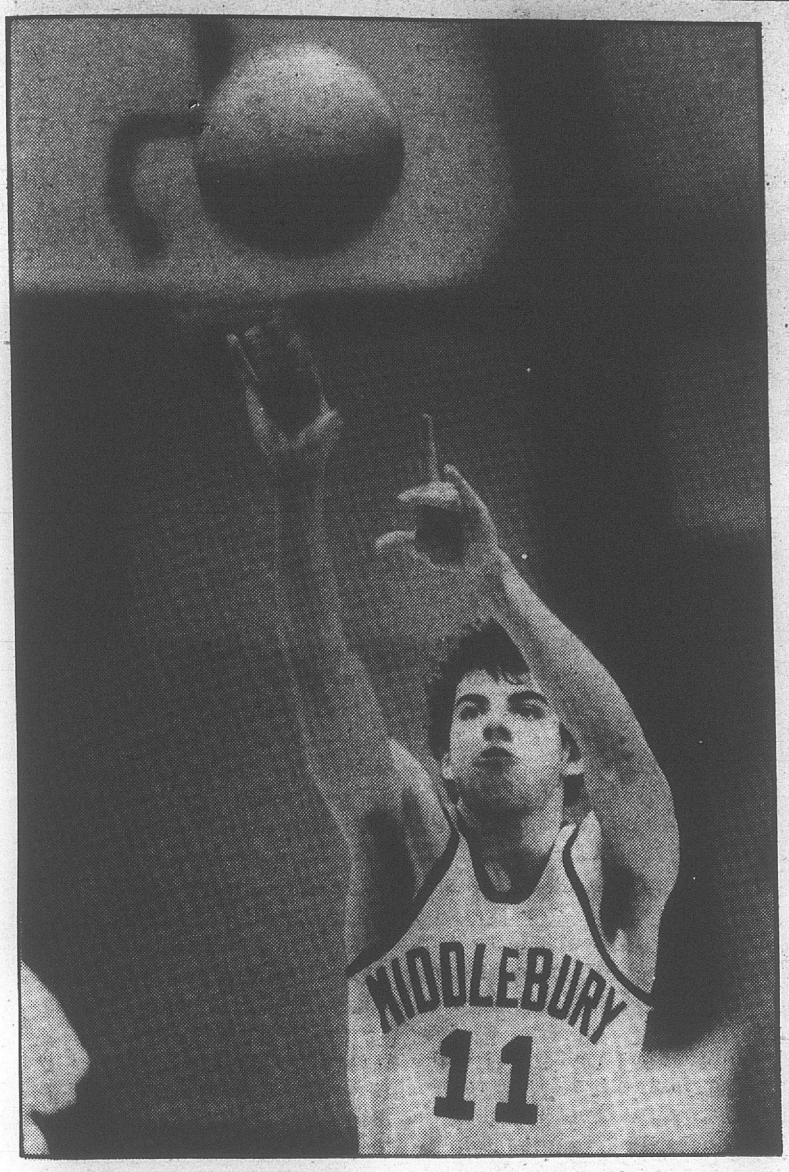


Freshman John Humphrey is averaging 14.2 points per game. (Photo by Frederick Beckham)

Women net victories

By Shawn Burns

Early last week the women's Basketball team suffered a disappointing loss to Colby-Sawyer, 77-51. The Panthers had trouble defending against the Chargers' inside game, largely due to a substantial height disadvantage.

Middlebury stayed in the game the first half, finding themselves behind by eight at halftime. Later in the game, however, the Panthers fell to Colby-Sawyer's tenacious defense and aggressive full court press.

Turnovers were a key factor in the game as Middlebury lost the ball 28 times. Another area needing improvement was free throws. The Panthers shot a low 31 percent from the line.

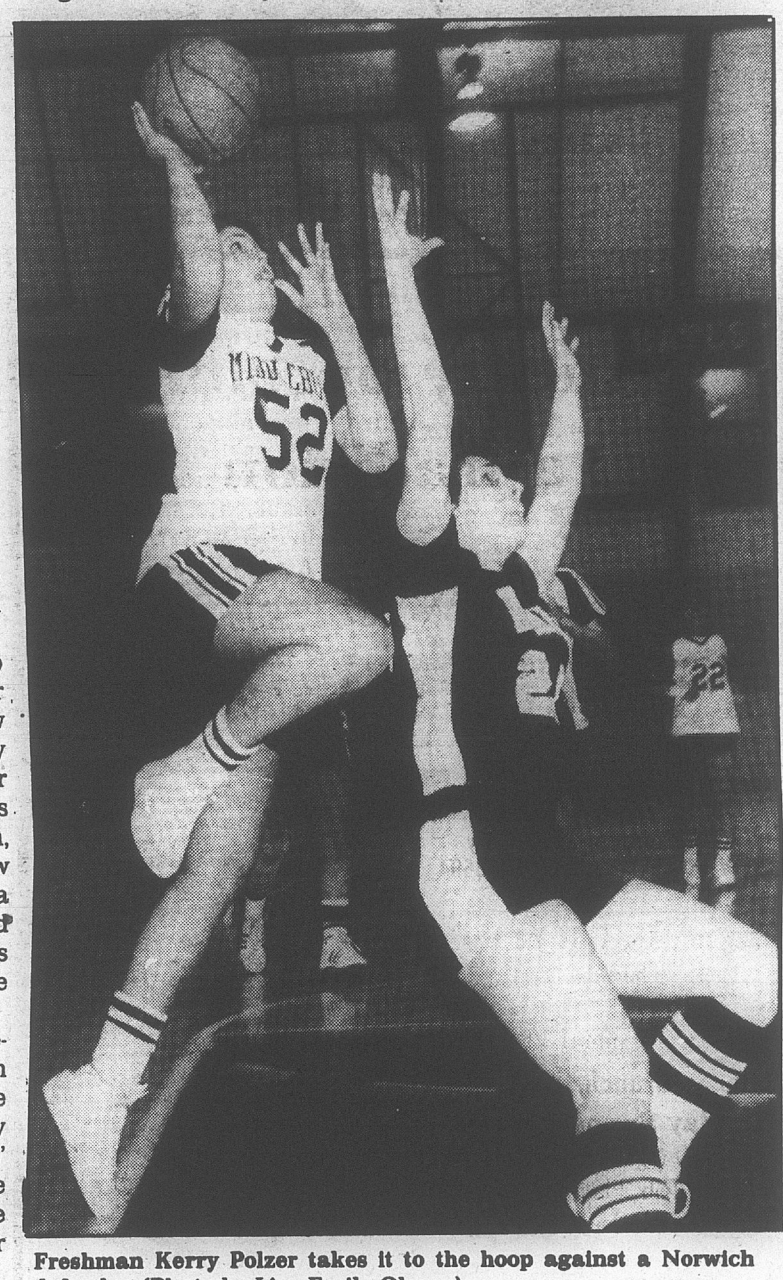
Bright spots were turned in by freshman Kerry Polzer, who had 14 points, and sophomore Jean March who scored ten. Sophomore Anne Corry pulled down 11 rebounds,while March grabbed six.

The sour taste of losing so substantially to the Sawyer squad lingered only for a few days, until Middlebury travelled to St. Joseph's for their next game. The Saints were a very physical team, and the referees called few fouls, which resulted in a bruising contest dominated by Middlebury. The Panthers managed to secure a nine point lead at the half, 34-25.

St. Joe's came out in the second half putting pressure on the Middlebury guards. The Saints came uncomfortably close to ending the Panthers' lead, but key foul shots were made by Hayberg after the Saints' coach was called for two technical fouls.

March played an outstanding game, pulling down 17 rebounds and netting 26 points. Hayberg also played well, putting in 18 points with ten rebounds, nine of them offensive. Guards Polzer and junior Shawn Burns each contributed seven points, with Burns chalking up five assists. Junior June Larrabee and Corry aided the rebounding effort as Corry nabbed seven and Larrabee hit the boards for six.

The Panthers record now stands at an impressive 5-2. This week they faced a tough Norwich team at home, and this weekend they travel to Maine to face Colby and Bowdoin, probably the toughest games they will have all year. They return to Pepin gym on Jan. 29 to host Union.



Freshman Kerry Polzer takes it to the hoop against a Norwich defender. (Photo by Lisa Emily Olsson)

Hoop splits

By Daniel Wexler

In a week which saw the best and worst of Panther basketball, the Middlebury men's basketball team split home games with Union and Brandeis last Wednesday and Friday to put their record at 4-5.

Middlebury opened the Union contest playing well and quickly gained 10 point lead. However, junior forward Greg Sheffer and junior center Lans Teal each picked up a third foul midway through the half and spent much of the remainder of the contest on the bench. Union immediately took control, closing the gap and creating a 28-28 halftime tie.

The Dutchmen then relied on the hot shooting of senior co-captain Ken D'Orazio (36 points) to open a large second half lead before a late Middlebury rush closed the gap for a final score of74-67. The Panthers were led by freshman John Humphrey's 19 points while freshman Meatchie Russell and junior J.T. Thompson added 14 and 13 respectively.

Two nights later, the Panthers put together one of their finest games to date in routing Brandeis 95-76. Utilizing a fast breaking offense that repeatedly yielded excellent shots, the Panthers broke out quickly and opened a 46-29 halftime lead. The solid play continued throughout the second half with the lead expanding to 25 at one point. Middlebury was led by outstanding performances from Russell and Thompson who repeatedly beat the Judges at both ends of the floor. Thompson hit for a career high 28 points and grabbed seven rebounds while Russell scored 15 and broke a Panther single game record with 15 assists. In addition, he grabbed six rebounds, had four steals and in one first half stretch put on an open court passing display that dazzled the home court crowd.

The most heralded basket of the game came from junior reserve foreward Gary Domoracki long after the contest had been decided. Amid chants of "Domo! Domo!" Panther coach Russ Reilly put the hard working rookie into the game with about three minutes left. He quickly got into the flow of the game, pulling down a rebound and hustling up and down the court, to the delight of the partisan crowd. With only two seconds left, pandemonium let loose as he sank a twenty foot baseline jumper which sealed the Panther victory.

The Panthers to date are led statistically by JT Thompson (15.6 points per game), John Humphrey (14.2 ppg) and Meatchie Russell (11.6 ppg). Russell is also averaging 7.3 assists, the highest number in the state of Vermont.

The Panthers next game is scheduled for tomorrow night in Pepin Gymnasium against a tough Babson team at 7:00 P.M. Babson defeated the Panthers 77-66 in Boston a year ago.

Cross-country cruises

By Phil Lawson

Last Thursday the Middlebury cross-country team headed up to Bates College for the first carnival of the season as well as the first races ever run at Bates. The Nordic course was a challenge as the 10 degree temperature and technical 5KM loop combined to make a tough skiing.

The women proved to be equal to the challenge as they turned in fine performances. Sophomore Lilly Shuell, a member of the U.S. developmental team, led Middlebury with a third place finish. She was followed closely by junior Wendy Reeves in fourth place and sophomore Dorcas Denhartog in ninth. Denhartog qualified earlier to represent U.S. at the World Junior Championships. The women's relay proved unbeatable as they skied to a first place finish 30 seconds in front of Alaska's contingent.

The men did not fare as well. The Panther men took an overall third and a fifth in the relay. Junior Stu Johnstone was the only Middlebury man to ski well as he took 12th place. Junior Eric Scmidt took eighth place as he is tuning up for the World University Games later this month in Cardina, Italy.

> "Schmidt, tuning up for *the World University Games later this month in Cardina, Italy...*"

On Jan. 16, the team competed in the University of New Hampshire carnival in Brettan Woods, N.H. The men were strenghthened at this race by the addition of Australian sophomore Mike Welsh who had been out with the flu since Christmas. Welsh raced to a strong 13th, placing second in the team scoring behind Schmidt's seventh. Senior Nick Hahn copped 16th followed closely by Johnstone who took 17th. Senior captain Scott Tucker took 19th as the men placed third in the relay and fourth overall.

The Middlebury women faced tougher competition this week as they faced strong competition from the Dartmouth and UVM squads. Denhartog led the team with a seventh finishing the 7.5 km course in 29:27. Junior captain Wendy Reeves took eighth, two seconds behind her teammate. Shuell rounded out the scoring with a tenth place finish. The women ended up in third place overall.

Next week the Panthers take on these same group of competetors at the St. Lawrence carnival in Lake Placid.

Women's swim team stroking to victory

By Susan Poulin

Last week Middlebury College hosted the annual women's state swim meet. The four schools involved were the University of Vermont, St. Michaels College, Norwich university and Middlebury. The Panther team was the only sqad close enough to threaten the UVM win, settling for a solid second place, 75 points above third place St. Michaels.

Middlebury earned points through an entire team effort. In the state meet points were calculated for places 1-7, so it was important to have an all-around effort. Swimming strongly for the Panthers were senior co-captains Lyn Hermann and Brenda Birmann, senior Ellen Bauman and freshmen Julie Faxon and Jennifer Kitchen. These women were consistantly earning firsts in their events, earning valuable points for their team.

Not all the points are won for first place, however. Many of points for Middlebury come from second and third place finishes. Consistantly earning points for backstroke are seniors Cecil Barran and Pam Brown, and freshman Jennifer Kirkman. The Panthers are strengthened by these women, having lost senior backstroker Karen Rockau.

Freshman Usa Kaplan placed in both butterfly events in the met. This was an impressive showing since it was her first time competing in the 200 yard fly. In the breaststroke events, sophomore Sharon Ballard has been consistantly earning points, as is senior Debbie Tripp in the distance freestyle events. Tripp is complemented by a hard-working freshman, Shevaun Mackie. A well-rounded sophomore Cynthia Corsiglia placed sixth in the 200 yard individual medley.

The swimming of Herman, Faxon, Birmann, Bauman and Kitchen combined with the efforts of the remainder of the swimming squad has been the key to the Panther success. The lady Panther's next home meet will take place on Feb. 16 as they face a tough Albany squad.

Freshman Julie Faxon strokes to victory in the 50m breaststroke event. (Photo by Nathan Burt)

Downhill treading tough

The downhill ski team turned in a solid performance last Saturday at the University if New Hampshire (U.N.H.) carnival, held at Loon Mountain, New Hampshire. The men's team finished fourth as a number of skiers improved on their times of a week ago. The women in turn skied in promising fashion as they continue to gain experience.

In the men's giant slolom juior Bruce Generaux skied to a 7th place finish as as he put together two impressive runs. Generaux's skiing has improved as the season has progressed. Seniors Steve Putnam and Jim West placed 13th and 14th while Senior Jamie Preston rounded out the Panther scoring with a 23rd place result.

In the men's slolom the Panthers again finished in the midrange. West took 7th to lead the team while Putnam and sophomore Pat Callahan took 11th and 13th respectively. Preston skied to a 24th place finish.

Ingrid Punderson lead the women Panthers in the slolom as she had done in the giant slolom. She pulled off a ninth place finish as her sister, senior co-captain Martha Punderson, slipped down the mountain for 11th. Susan Wise capped Middlebury's scoring with a 15th place finish. Tomorrow the Panther ski team takes to the slopes of Whiteface Mountain to race against the Saints of St. Lawrence.

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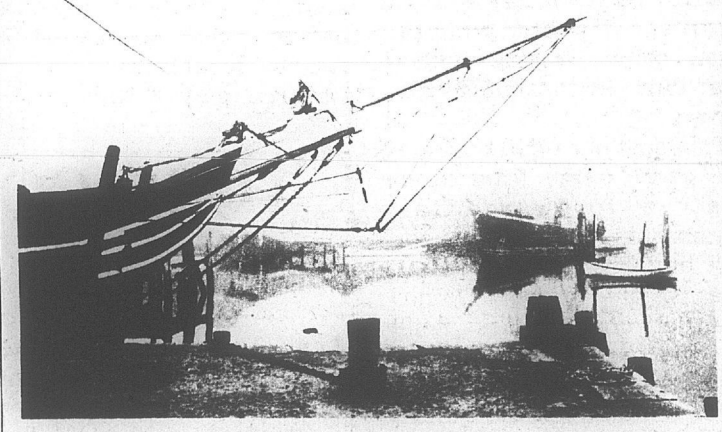

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Hockey faulters at Norwich

By Chris Peters

After beating Williams in an exciting overtime game last week, the Panther hockey team had two disappointing losses this week to post a 4-6-1 record at the halfway mark of their season. Inconsistent defense has hurt the team all year as these two losses, 8-2 to Norwich and 7-5 to St. Anselm's, demonstrated.

The Panthers traveled to Northfield to face the Cadets in an optimistic mood. Norwich in recent years has been one of the best in ECAC Division II. Again this year they possess a quick and agressive team. The Panthers got behind early in the game as Norwich scored first. Midway through the first period Middlebury evened the game at one on a powerplay goal by senior co-captain Chip Kenyon on an assist by sophomore Charley Bruchard. The period ended 4-1 after Norwich put in a flurry of goals.

Quickly in the second period senior Marty Wenthe scored another powerplay goal on an assist from Kenyon. Middlebury played much more aggressively in the second period, but was down 6-2 when it ended.

In the final period Norwich scored two more goals, leaving Middlebury on the short end of an 8-2 score.

Trying to put the Norwich game behind them, the Panthers came out flying Saturday night against St. Anselm's in front of a large home crowd that included many alumni. With less than one minute gone in the game sophomore defenseman Ned Parson's took a shot from the left point. Wenthe and Kenyon poked at the puck before senior co-captain Scott Joslin put it in. A minute later Smith, forechecking tenaciously, stole the puck and flipped it into the slot where junior Dan Cleaves picked it out of mid-air and slipped it between the St. Anselm's golie's legs.

Five minutes later, St. Anselm's split the lead in half. The Panther's potent power play unit faught back to regained the two-goal cushion. A couple of bad bounces off the boards set up two goals for the Hawks, as the intermission ended in a 3-3 tie.

About four minutes into the second period, freshman Tim Rivers found senior Dave Morton streaking on a two on one to put the Panther's ahead 4-3. but St. Anshelm's scored three unanswered goals in the last five minutes of the period to go ahead, 6-4. The latter two were tallied during a short-handed situation. The Panther power play unit struck again midway through the final period as Joslin and Farr found Wenthe. St. Anshelm's scored one last time to put the game out of reach of the Panthers.

> " About four minutes into the second period, freshman Tim Rivers found senior Dave Morton streaking on a two on one..."

After eleven games Kenyon leads the team in scoring, with 19 points (8 goals, 10 assists) followed by linemates Joslin (4, 9) and Wenthe (5, 7). As the Panthers head into the second half of their season they need to find another line to balance the scoring. The speedy line of Farr, Cleaves and Smith may fill that need if they can continue their play from Saturday night. The Panthers travelled to Union on Wednesday and play Norwich at home tomorrow night hoping to rebound from last week.

Senior Cammie Briggs tries to stuff the puck beneath the UVM goalie as two catamounts defend. (Photo by Dorrie Paynter)

Women skating tough

By Ellen Sheffield

Middlebury's women hockey team, under the direction of coach Bob Ritter, is trying to find the groove. Many of the players on this year's squad are playing new positions, and playing them quite well. When faced with the grave problem early in the year as to who would play goalie, Ritter asked junior defenseman Gretchen Lardner to give it a shot. A versatile athlete, Lardner has worked out well as the new panther goalie.

Lardner in net is one of many big changes this year in the Panther line-up. Missing are graduated center Mary Menard and junior Dagny Bock, who is studying abroad this year. Filling the hole made by these absences are February freshmen Ashley Ransom, Edith Iler, Jen Sudduth, Ann Dibuono and freshmen Karen Schmeichel and Sara O'Herron.

In the season opener against U.V.M., Middlebury started out slowly and found themselves behind 7-2 at the end of the second period. Although they did not win, they did fight back to a final score of 8-5. The second game, against Williams, the lady Panthers skated to a sound 4-2 victory. Scoring were junior Emily Conant, sophomore Ellen Sheffield, and senior Margaret Briggs. The players went home for Christmas vacation with an even record of 1-1, knowing that after the holidays the toughest part of their schedule was to begin. The only bright spot among three losses to Dartmouth, St. Lawrence, and U.V.M., was a second victory over Williams, 11-7. In this game senior Gayle Weaver, a rookie, protected the net moving Lardner back on defense. sophomore Liza Weekes pushed three home for a hat trick.

The Panthers are in Maine this weekend skating against Colby and Bowdoin and will be back to play Skidmore at home, February 2 at 4:00 P.M

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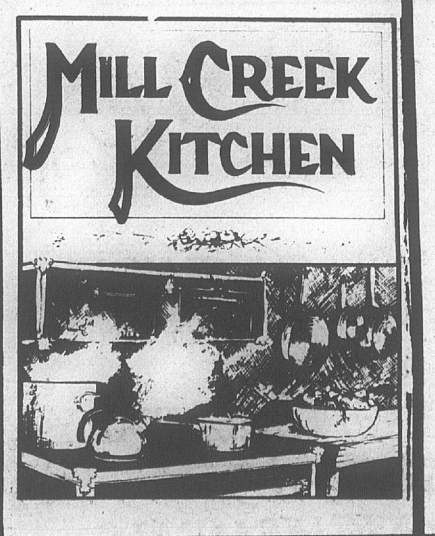

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Drinking age

continued from page 3

trol than one like UVM which has a higher amount of legal age drinkers. Also, says Lindholm, it will "allow us to experiment and ease into it (the law)."

On Friday, Jan. 18, the Student Union Committee of the Student Forum presented a plan for a student center to the Undergraduate Life Committee of the Board of Trustees. According to Lindholm, many colleges preparing for the raise in the drinking age are also planning to build a student center. "We have an obligation to plan varied, appealing non-alchoholic social events," said Lindholm, "and this reinforces the rationale for a student center." At least four colleges, including Amherst and Colby, are building student centers.

In a recent interview with Governor Madeleine M. Kunin, freshman Chris Reed, a **Campus** reporter, posed the question of a grandfather clause. Although the bill to raise the drinking age is still in committee, Kunin said, "Yes, I will support a grandfather clause if we can word it in such a way that will make it easy to enforce."

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To all those drunkards left in Middlebury: Hi y'all! See you in February. Love, Kathy, the Kentucky Kid

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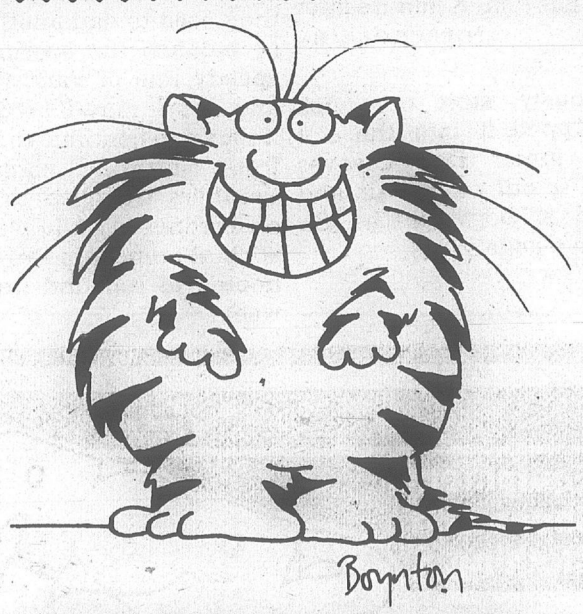

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